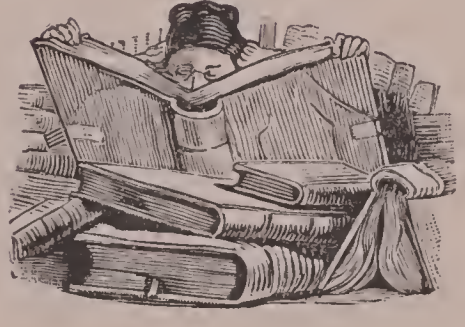
# REVERSI AND GO BANG.

BY

"BERKELEY."

*Authorized by Lewis Waterman.*

*WITH NUMEROUS ILLUSTRATIONS.*



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# REVERSI.

## *INTRODUCTION.*

FEW games, to our knowledge, have taken such a hold upon the general public in so short a time as the game of Reversi. Although it has not been published more than a few years, yet the sale has been immense. If it be true that imitation is the sincerest flattery, this game is already stamped with success, in that at least one, if not more games, have been re-christened and called Reversi. The one we have more especially in our mind is Annexation, or Reversi—a game very similar in appearance and name, but unlike in its general completeness and the wording and clearness of its rules.

The game we are about to describe is the original game published by Messrs. Jaques & Son, and invented by Mr. Waterman, who has kindly authorized us to make use of his rules and description of the game.

Reversi has many charms: it is easily learnt, is full of strategic positions and charming surprises, and very frequently the ultimate result remains in the balance until the very last few moves.

In fact, it may be said of it, with a greater amount of truth than of most other games, that it is "never lost until it is won." In a scientific point of view, however, it is at present so much in its infancy that it is difficult for us to lay down any hard-and-fast rule even as to the primary laws for correct play. The only attempts at scientific, or perhaps it would be more correct to say, quasi-scientific, treatment of the game that have as yet been seen in print are the articles

which appeared in the *Queen* newspaper in the spring of 1888, and a handbook authorized by the inventor, and published in the autumn of the same year.

## *DESCRIPTION OF THE GAME.*

The game of Reversi is played by two persons. The implements are an ordinary chess-board and sixty-four counters, painted white on one side and black on the other, or any other two contrasted colours.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 |
| 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
| 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 |
| 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 |
| 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 |

FIG. 1.

The sixty-four counters are to be divided into two sets, of thirty-two each—one set with the white and the other set with the black sides up. Now let one player take the thirty-two black counters and his opponent the thirty-two white counters. Suppose Black wins the choice of beginning (by tossing, or any other means previously agreed upon between the players) and elects to lead.

The game is commenced by Black laying down one of his counters in any one of the four central cells of the board (marked out in the diagram above by a thick line, and numbered 28, 29, 36, 37); then White lays down a

counter in any of the three remaining unoccupied cells. Black in like manner places a second counter in either of the two unoccupied cells; and lastly White lays down another counter in the remaining cell.

Suppose, for instance, Black plays 28; White can choose 29, 36, 37: let him play 29. Then Black can choose either 36 or 37; let him play 36: and White has no choice, but must play 37.

When the four squares are filled, the method of play altogether changes. In future Black cannot lay down his counter wherever he chooses, but only where there is a square unoccupied next to a counter belonging to his opponent, and with the extra proviso that Black has also another counter of his own at the opposite side of his opponent's white counter, or counters, and next to it, in any line, straight or oblique.

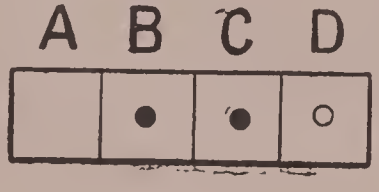


FIG. 2.

Thus in Fig. 2 White may lay down his counter in cell A, because he has another white counter at the other end of the line of his opponent's counters, at cell D.

On the other hand, in Fig. 3, White would not be entitled to place his counter in cell A, because his counter at E is not next to a black counter at the opposite side of his opponent's line.

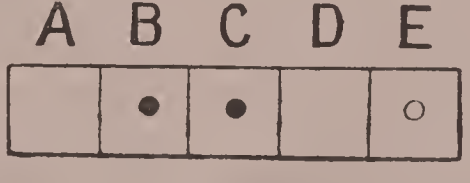


FIG. 3.

When a player places his counter according to the directions given above, he is entitled and obliged to turn over, or "reverse," all his opponent's counters enclosed between the counter just laid down and his other counter at the opposite end of his opponent's line. The opponent, in his turn, also places his counter

according to rule, and turns over, or "reverses," all the counters of the opposite colour to his own. The object of the game is to get as many counters as you can of your own colour on the board at the end of the game.

Suppose Black and White to have played in the cells as given above—namely, Black in 28 and 36, and White in 29 and 37. According to rule, it will be seen that Black may now play 30 or 38 in a straight line, or 22 or 46 in an oblique line. Let us suppose he plays 22; then he will reverse a white counter in cell 29.

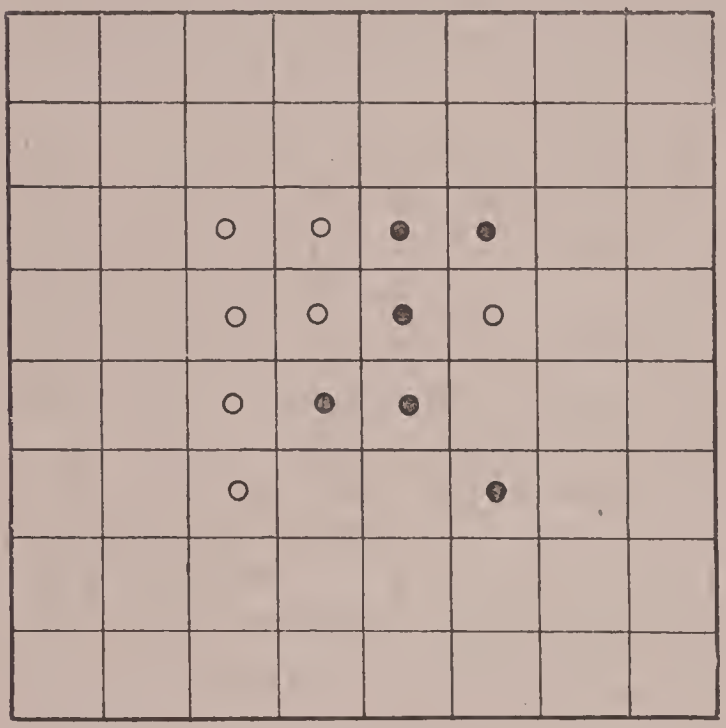

FIG. 4.

*Note.*—In this and all other diagrams throughout this article, the cells are supposed to be numbered as in Fig. 1. It will save the student a good deal of time if he obtains a board and numbers the cells as there given.

In the same way White can now play 21 or 35 in a straight line, or 19 in an oblique line. Let us suppose he plays 19, reversing a black counter in cell 28.

As the game proceeds it will be seen that a player can frequently play in a cell, and reverse several of his opponent's counters in different lines, both straight and oblique.

Suppose the game is as in the above diagram. White has to play. If he elect to play 38 he will be entitled to

reverse counters on 36 and 37 in a straight line, and a counter on 29 in an oblique line.

A player *must* reverse *all* the rows to which his move entitles him.[1] Should, however, a player neglect to reverse any counter, or counters, to which he is entitled, his opponent may, if he please, point out the error, and insist on its being rectified. But he is not obliged to do so, as a player, if he neglect his opportunities, ought to be made to suffer for such neglect.

Should a player, when it is his turn to play, be unable to do so, his turn is postponed, and his opponent is entitled to proceed. Furthermore, if, on the second opportunity of playing, a player cannot play, his opponent is again entitled to proceed. In fact, there is no limit to this, as long as the player has any counters left to play.

It may so happen that Black has played all his thirty-two counters, and White only twenty-eight. Then, if White cannot play, the game is ended. If, on the other hand, Black's final —*i.e.*, thirty-second—move enable White to play, he plays one or more moves in succession, as the case may be, but, of course, not more than his quantum—*i.e.*, thirty-two in all. Thus it will be seen that the game is ended when neither player can play, either because there is no cell left where he can reverse any of his opponent's counters, or because he has played all his own.

At the conclusion of the game, the winner is he who has most counters of his own colour on the board. If each side have an equal number of counters on the board, the game is drawn.

## Odds.

Odds can be given to the weaker player in several ways.

[1] This rule was formerly optional. It is now made absolute.

He may be allowed "choice of beginning" every game, instead of every alternate one. Or he may be allowed to play thirty-three, or more, counters to his adversary's thirty-one, or less. Or he may be considered to have won a game which he draws, or in which he obtains thirty-one or any other smaller number of counters (previously agreed upon), at the end of a game.

The last method is, in our estimation, the best, as the giving of a bisque,[1] or the limitation of one player to less than thirty-two counters, alters the character of the game so considerably that the result is that it is not good practice for either of the players.

The first part of an illustrative game will now be given, to render the above explanation more complete. The game is not played on scientific principles, but merely to show our readers the ordinary moves.

| Move. | Black. | Counters Reversed. | White. | Counters Reversed. |
|---|---|---|---|---|
| 1 | 28 | None | 29 | None |
| 2 | 36 | ,, | 37 | ,, |
| 3 | 22 | 29 | 19 | 28 |
| 4 | 20 | 28 | 21 | 20, 29 |
| 5 | 46 | 37 | 27 | 28 |
| 6 | 13 | 21, 29 | 30 | 29 |
| 7 | 38 | 30 | 43 | 36 |
| 8 | 35 | 28, 36 | 44 | 28, 36 |
| 9 | 34 | 20, 27 | 45 | 37 |
| 10 | 51 | 43, 44· 37· | 11 | 20 |
| 11 | 52 | 45 | 26 | 27 |
| 12 | 17 | 26 | 41 | 34 |
| 13 | 25 | 34 | 42 | 35 |
| 14 | 18 | 19, 20, 27, 36 | 33 | 34 |
| 15 | 49 | 28, 33, 35, 41, 42 | 59 | 19, 27, 35, 43, 51 |

[1] A bisque at Reversi is for one player to have the power of compelling his opponent to play twice consecutively at any time during the game.

Leaving the board as in Fig. 5 :—

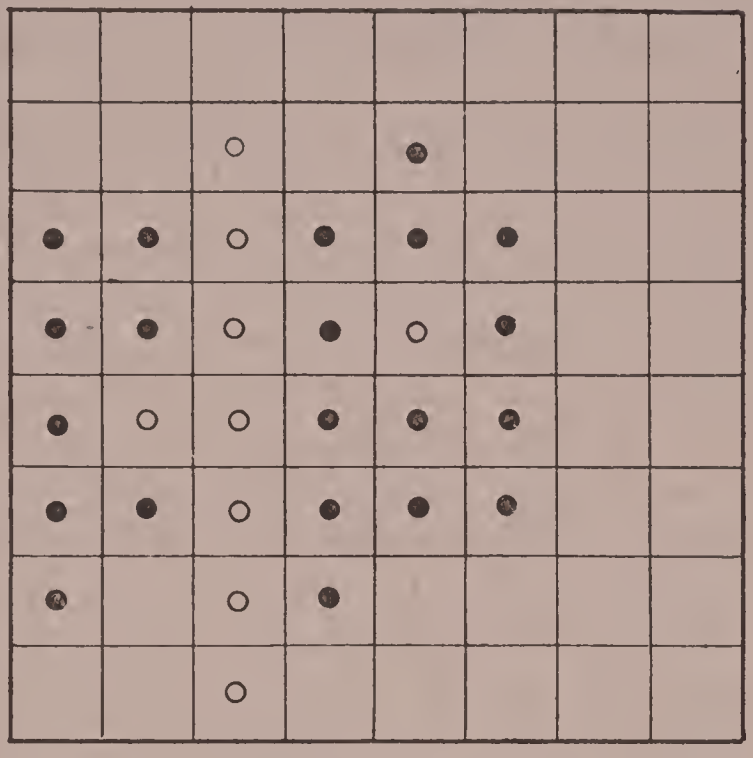

FIG. 5.

Black's fourth move was a bad one: he should have played 27 (see Openings, Class 1). He, however, attempts an irregular opening, which does not succeed.

Black's ninth move should have been 26.

White will, in all probability, win the game, because Black is so curtailed in moves, owing to his having reversed so many more of his adversary's counters than he should have done, and because he did not take advantage of having the first move to get a good position early in the game. At Black's sixteenth move, in the game from which this is taken, he played 60, and White replied with 61, and won eventually, having 45 of his own men to his opponent's 19. Black's better move would have been 4, instead of 60, in our opinion; but Black cannot win if White play well.

For the sake of convenience, in discussing the separate portions of the board, it is necessary to use a different notation for each part, as given below. It will be noticed the sixteen central cells of the board, called the "central square," are numbered as in the diagram on page 4.

It is of the highest importance to a general to know

thoroughly the nature of the ground on which he is about to try conclusions with the enemy; and so with the Reversi player—it is essential that he should be conversant with the nature of the board over which he has to fight.

| GOOD | A | B | C | C' | B' | A' | GOOD |
|---|---|---|---|---|---|---|---|
| A' | BAD | D | E | E' | D' | BAD | A |
| B' | D' | 19 | 20 | 21 | 22 | D | B |
| C' | E' | 27 | 28 | 29 | 30 | E | C |
| C | E | 35 | 36 | 37 | 38 | E' | C' |
| B | D | 43 | 44 | 45 | 46 | D' | B' |
| A | BAD | ₁D | ₁E | E | D | BAD | A' |
| GOOD | ₁A | ₁B | ₁C | C | B | A | GOOD |

FIG. 6.

In the handbook already referred to, the conclusion arrived at is that the first player ought to win; but we decline to be biassed in favour of this theory, and will endeavour to carefully examine into this question with an open mind. It is a point which must be treated at some length—firstly, because it is highly important; and, secondly, because we are unable to bring forward conclusive proof whether beginning is advantageous or not, and consequently we wish to put forward arguments on both sides, to enable each individual player to decide for himself.

It will be allowed on all hands that, as a general rule, it is advantageous to gain the corner cells of the board, which we have for this reason marked Good.

Again, it is obvious that no player will be able to obtain a corner unless his adversary place a man either in a cell marked A or $A^1$ or one marked Bad.

No player will, of course, run the risk of occupying any of these cells unless he sees a compensating advantage to be reaped. But he, of course, may be forced into them, either because the remaining cells of the board are filled up or because he thinks them less disadvantageous than others still remaining vacant.

The first of these reasons is the only one relevant to the present discussion—namely, that a player will not occupy a cell marked either Bad or A or $A^1$ unless obliged. If from the whole sixty-four cells we deduct four good and twelve bad ones, forty-eight are left as indifferent.

If there was no restriction as to moving, and either side could alternately lay down a counter, of course the first player would be obliged to play a bad move before his opponent.

At first sight it would appear that there was no valid reason why both players, even under the conditions of this game, should not play an equal number of moves in the central square and in each of the four flanks. And if this were so, the first player would be in an equally bad position, having to play a disastrous move, after all the harmless cells had been filled up.

This, on the face of it, seems to prove conclusively that the first player has a great disadvantage at a late stage of the game. But, on the other hand, let us examine whether there are any circumstances which tend to lessen, neutralize, or reverse this apparent disadvantage.

To do this it is necessary to test the capabilities of play in the central square, and in the four portions of the board alphabetically notated, which we will call "flanks."

It will be seen, when the "Openings" are gone into hereafter, that the presumption about the equality of moves in each separate portion of the board is by no means true

in the case of the "central square," because under that head it can be clearly demonstrated by analysis that the first player, if he play well, ought to force his opponent out of the "central square," and obtain nine moves to his opponent's seven—a gain of two moves.

Our readers will be able to verify this for themselves it they carefully study the Regular Openings, but for the present we will take it for granted, and proceed to see how it affects the question before us.

We will not argue that because our original presumption can be proved to be false in one portion of the board it is so in all, but this much it is only fair to urge—that presumably if each player be able to occupy half the cells in each "flank,"—*i.e.*, five in each or twenty in the four,—and one player exhausts two of these before his opponent exhausts any, such opponent is in a favourable position with regard to moves.

The play in each of the "flanks" is so complicated that it is impossible to prove by analysis which player is likely to be in a better position with regard to moves, and consequently Reversists, before deciding on this question, should become thoroughly acquainted with the leading principles and general rules of the game.

Another argument in favour of the first player having the advantage is to be seen, if we view the game as a whole.

Unlike ordinary warfare, where some fortress or town is to be fought for, which one side defends and the other attacks by approaches, mines, and the like, in Reversi there are four separate fortresses to be won—namely, the four corners,—and, in addition, they must be taken with as small a loss of men as possible, coupled with a goodly supply of captured enemies. Another peculiarity is that

each party starts from a central position equi-distant from the four fortresses.

It has not yet been shown that any particular cell in the outside row (except the corner one) is valuable, yet it is clear that it will frequently be advantageous to be able to play into one of them. The player who is first forced out of the "central square" gives a back, so to speak, to his opponent, which enables him to get into the outside row, if he so wish. This is one of the advantages accruing to the beginner.

Thus, on the one hand, it appears that the first player will have to make the first disastrous move at the forty-ninth move, unless he can force his adversary to do so before that move.

On the other hand, it can be proved by analysis that the first player can gain two moves in the "central square"; and with regard to the play in the "flanks," it is doubtful which player is, by virtue of his position, in the better case.

## TACTICS OF EARLY PLAY.

To be able to open the game well is of great importance, as although it may be thought that ultimate success will chiefly depend on skill in the later stages, yet experience shows that this is not so, but that the game must be played from the commencement with care and on a regular system. If the following openings be carefully mastered, the most advantageous chosen for use, Fool's Mate avoided, and the general rule observed—of keeping as few of your own men on the outside of the game as possible, there need be no very great strain on a player's brain during the first part of the game.

## *REGULAR OPENINGS.*

These are of two classes—Parallel Openings, and Diagonal Openings.

The first should be always adopted by the first player. The second should be learnt, so that if your adversary is foolish enough to adopt one of them you may be able to turn his folly to the best advantage.

### Class I.—Parallel Openings.

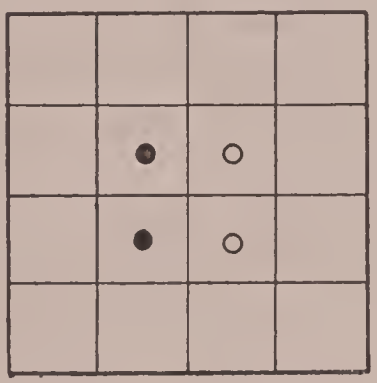

Fig 7.

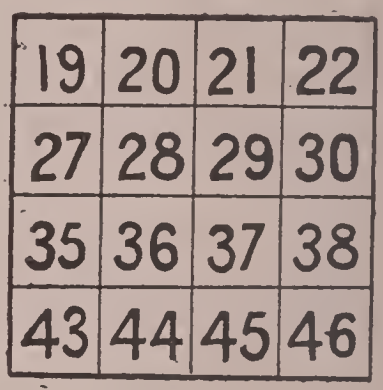


Fig. 8.

Fig. 7 shows the position or the board at the commencement of all the "Parallel Openings," and Fig. 8 the notation used.

### Opening No. 1.

| Move. | Black. | White. |
|---|---|---|
| 3 | 22 | 19 |
| 4 | 27 | 35 |
| 5 | 46, Var. 1 | 20, Var. 2, 3, 4 |
| 6 | 43 | 30, Var. 5, 6, 7 |
| 7 | 38 | 44, Var. 8 |
| 8 | 45 | |

Position after Black's 5th move.

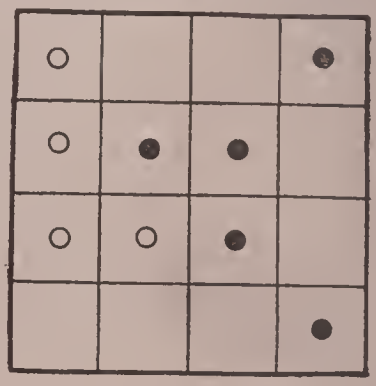

Fig. 9.

VARIATION 1.

| Move. | Black. | White. |
|---|---|---|
| 5 | 43 | 30 |
| 6 | 38 | 46 |
| 7 | 44 | 45 |
| 8 | 20 | 21 |

At fifth move Black may have made a mistake, by playing 46, instead of 43. Let us examine into this.

Leaving the board { White—19, 20, 21, 27, 28, 29, 35, 37, 45, 46. Black—22, 30, 36, 38, 43, 44.

Here Black does not gain a move in "Central Square," consequently 43 is not correct at his fifth move.

VARIATION 2.

| Move. | Black. | White. |
|---|---|---|
| 5 | 46 | 21 |
| 6 | 20 | 30a |
| 7 | 38 | |

At the fifth move White might have played 21, 30, or 38, instead of 20. We will consider these separately.

When he plays 21 he is forced out of central square at seventh move, and his best move then is 12. (*a*) White at his sixth move might have played 38, instead of 30, but if Black reply with 30, the position is slightly more disadvantageous to White.

VARIATION 3.

When White plays 30, instead of 20, at his fifth move.

| Move. | Black. | White. |
|---|---|---|
| 5 | 46 | 30 |
| 6 | 38 | 45 |
| 7 | 44 | |

Here again White is forced out of the central square, and his best move is 31 or 52.

When White plays 38, instead of 20, at his fifth move.

VARIATION 4.

| Move. | Black. | White. |
|---|---|---|
| 5 | 46 | 38 |
| 6 | 30 | 20b |
| 7 | 45 | |

Here again White is forced out of the central square, and his best move in all probability is 54.

(b) White might vary his sixth move by playing 21, to which Black should reply 20. This, perhaps, is White's better move, as the board is quite as well covered for White, who, in addition, has a greater choice of moves out of central square.

VARIATION 5.—White might play 38, instead of 30; Black answers 30.

VARIATION 6.—White might play 44, instead of 30; Black answers 45.

VARIATION 7.—White might play 45, instead of 30; Black answers 44, which in each case obliges White to leave the central square at his eighth move.

VARIATION 8.—White at seventh move could play 45 instead of 44; but if he do so, Black replies with 44, and the result is not altered, the disposition of the counters still being—

White—19, 20, 27, 28, 29, 35, 36.

Black—22, 30, 37, 38, 43, 44, 45, 46.

Consequently it will be seen that if Black play correctly

he obtains nine moves to seven moves of White in the central square; but if Black err at the fifth move, he loses the advantage of playing first.

## Opening No. 2.

The first four moves as in Fig. 7.

| Move. | Black. | White. |
|---|---|---|
| 3 | 22 | 19 |
| 4 | 27 | 21 |
| 5 | 46 | 35, Var. 1, 2 |
| 6 | 20 | 43, Var. 3, 4 |
| 7 | 30 | 38 |
| 8 | 45 | |

Position after Black's 5th move.

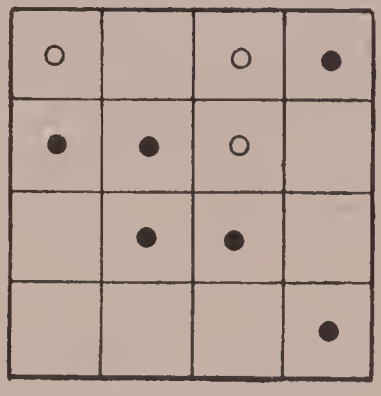

Fig. 10.

White here again is obliged to go out of the central square, and his best move is 12, which prevents Black from playing 44 at his next move.

White might have played 43, instead of 35, at his fifth move, to which Black would respond as shown below.

### Variation 1.

| Move. | Black. | White. |
|---|---|---|
| 5 | 46 | 43 |
| 6 | 35 | 45 |
| 7 | 20 | |

This variation cannot be recommended to White.

VARIATION 2.—White might have played 45, instead of 35, at his fifth move, to which Black should reply 30. Now, if White want to remain in central square, he must play 35, and Black goes to 20.

This variation is more advantageous to White than the last, as, if he play 12, the game will not be much in favour of Black.

VARIATIONS 3 AND 4.—White might have played 38 or 45 at his sixth move, instead of 43, to either of which Black should reply 30; but neither of these variations is to be recommended.

## OPENING NO. 3.

The first four moves as in Fig. 7.

| Move. | Black. | White. |
|---|---|---|
| 3 | 22 | 21 |
| 4 | 30 | 19, Var. |
| 5 | 20 | 35 |
| 6 | 43 | |

Position after Black's 4th move.

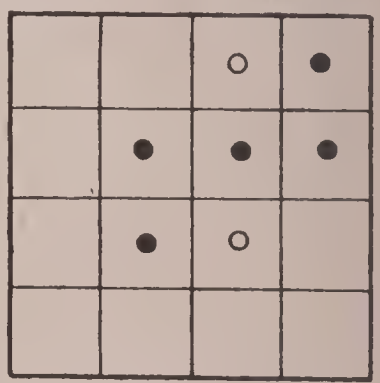

FIG. 11.

This is not an advantageous opening for White, but should he find himself in this position, his sixth move would be 13.

VARIATION.—At his fourth move White could have played 35, instead of 19; to this Black should reply by playing 20; and White's position is still unfavourable.

## Opening No. 4.

The first four moves as in Fig. 7.

| Move. | Black. | White. |
|---|---|---|
| 3 | 22 | 35 |
| 4 | 43 | 21, Var. 1 |
| 5 | 20 | 19, Var. 2 |
| 6 | 27 | 44 |
| 7 | 30 | |

Position after Black's 7th move.

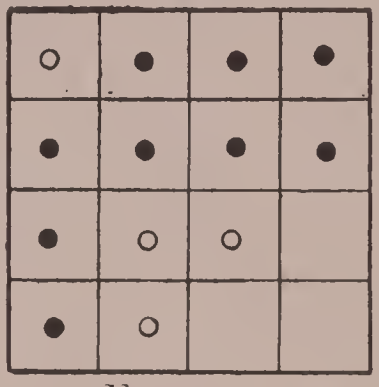

Fig. 12.

This again is an unfavourable position for White; his best move now is 34.

### Variation 1.

| Move. | Black. | White. |
|---|---|---|
| 4 | | 19 |
| 5 | 27 | 21 |
| 6 | 20 | |

### Variation 2.

| Move. | Black. | White. |
|---|---|---|
| 5 | | 27 |
| 6 | 19 | 44 |
| 7 | 45 | |

Neither of these is favourable for White; in fact, Variation 2 will lead to disaster (see Fool's Mate).

## Class II.—Diagonal Openings.

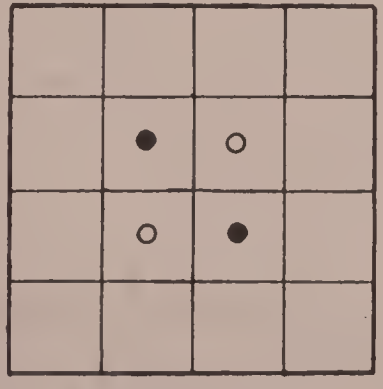

Fig. 13.

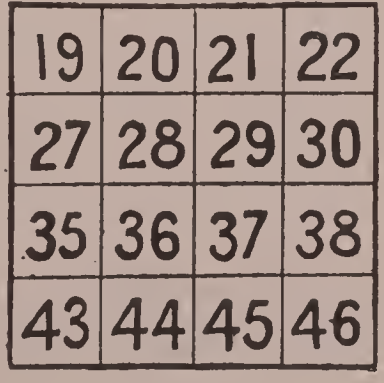


Fig. 14.

Fig. 13 shows the position of the board at the commencement of all the Diagonal Openings.

Fig. 14 shows the notation used.

## Opening No. 1.

| Move. | Black. | White. |
|---|---|---|
| 3 | 21 | 22 |
| 4 | 30 | 20 |
| 5 | 19 Var. 1, 2, 3, | 38 |
| 6 | 44 Var. 4 | 43 |
| 7 | 46 | 45 |

Position after White's 4th move.

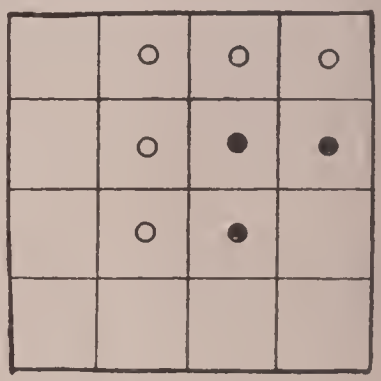

Fig. 15.

Here it will be seen that the beginner is forced out of the central square, and cannot by any means obtain both 27 and 35—in other words, he cannot gain a move in the central square. When forced out Black should play 31 or 52.

Variation 1.—At fifth move Black might play 27, instead of 19; to which White replies as under:—

| Move. | Black. | White. |
|---|---|---|
| 5 | 27 | 38 |
| 6 | 46 a.b. | 45 |
| 7 | 44 | 19 |

(a.b.) At the sixth move Black might play 44 or 45, to either of which White should reply 19.

VARIATION 2.—At the fifth move Black might play 43, nstead of 19.

| Move. | Black. | White. |
|---|---|---|
| 5 | 43 | 38 |
| 6 | 19 | 27 |
| 7 | 35 | 46 |

When forced out of central square at eighth move Black's best move is 31.

VARIATION 3.—At the fifth move Black might have played 35, instead of 19, to which White would reply 38, Black 19, White 27.

VARIATION 4.—At the sixth move Black might have played 46, instead of 44, to which White should reply 44.

The result of each of these variations is unfavourable to Black.

## OPENING NO. 2.

| Move. | Black. | White. |
|---|---|---|
| 3 | 21 | 22 |
| 4 | 35 | 20 |
| 5 | 30 | 38 |

Position after White's 5th move.

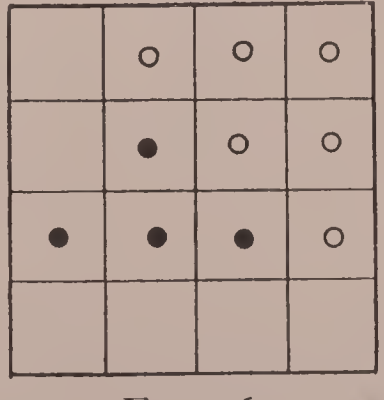

FIG. 16.

This is a bad position for Black.

## Opening No. 3.

| Move. | Black. | White. |
|---|---|---|
| 3 | 21 | 22 |
| 4 | 44 | 20 |
| 5 | 30 | 38 |

This is no better for Black than the preceding opening.

## Opening No. 4.

| Move. | Black. | White |
|---|---|---|
| 3 | 30 | 22 |
| 4 | 21 | 20 |

In this opening, though the order of the moves is different, the resulting position is the same as in Opening No. 1. (page 20).

## Opening No. 5.

| Move. | Black. | White. |
|---|---|---|
| 3 | 35 | 43 |
| 4 | 44 | 27 |
| 5 | 19, Var. 1, 2, 3 | 45 |
| 6 | 30, Var. 4 | 22 |
| 7 | 46 | 38 |

Position after White's 4th move.

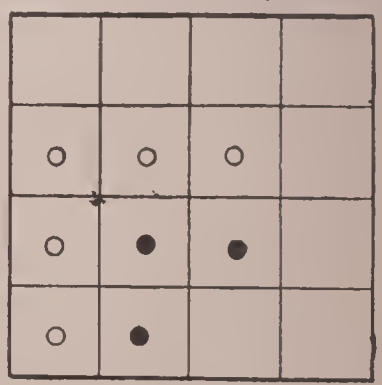

FIG. 17.

Black is again forced out of the central square; but if he play 52, his position is by no means a bad one.

At his fifth move Black might have played 20, 21, or 22, instead of 19. These we will consider separately.

### Variation 1.

| Move. | Black. | White. |
|---|---|---|
| 3 | 35 | 43 |
| 4 | 44 | 27 |
| 5 | 20 | 45 |
| 6 | 46 a.b. | 38 |
| 7 | 30 | 19 |

This variation leaves Black in a bad position.

(a.b.) At his sixth move Black had two other moves,—namely, 30 and 38,—to either of which White replies 19, and they cannot be recommended.

### Variation No. 2.

| Move. | Black. | White. |
|---|---|---|
| 5 | 22 | 45 |
| 6 | 19 | 20 |
| 7 | 21 | 46 |

This is by no means a bad position for Black, provided that at his eighth move he plays 26.

### Variation No. 3.

| Move. | Black. | White. |
|---|---|---|
| 5 | 21 | 45 |
| 6 | 19 | 20 |

This variation is not to be recommended, but Black on being forced out of central square should play 42.

### Variation No. 4.

Black might have played 46, instead of 30, at his sixth move; but White replies with 30, and Black does not improve his position.

### Opening No. 6.

| Move. | Black. | White. |
|---|---|---|
| 3 | 35 | 43 |
| 4 | 21 | 27 |
| 5 | 44 | 45 |

### Opening No. 7.

| Move. | Black. | White. |
|---|---|---|
| 3 | 35 | 43 |
| 4 | 30 | 27 |
| 5 | 44 | 45 |

Neither of these openings will help Black to gain a move in the central square, and both leave him in a much worse position than he would be if he chose Opening No. 5. Consequently neither can be recommended.

### Opening No. 8.

| Move. | Black. | White. |
|---|---|---|
| 3 | 30 | 22 |
| 4 | 44 | 38 |
| 5 | 21 | 20 |

Position after White's 5th move.

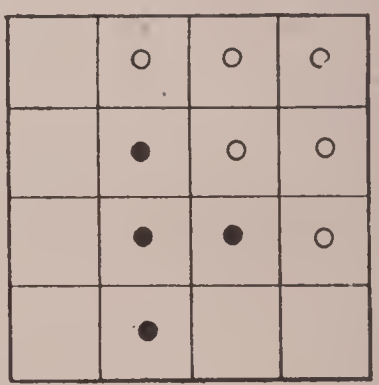

Fig. 18.

### Opening No. 9.

| Move. | Black. | White. |
|---|---|---|
| 3 | 44 | 43 |
| 4 | 35 | 27 |

It is unnecessary to give further moves in this opening, as it is in effect exactly similar to Opening No. 5.

OPENING 10.

| Move. | Black. | White. |
|---|---|---|
| 3 | 44 | 43 |
| 4 | 21 | 45 |
| 5 | 35 | 27 |

OPENING 11.

| Move. | Black. | White. |
|---|---|---|
| 3 | 44 | 43 |
| 4 | 30 | 45 |
| 5 | 35 | 27 |

Neither of these openings is of advantage to Black.

Novices may at times be puzzled by openings giving a different appearance to what they are accustomed to do, owing to a variation in the position of the first four counters. If the following few rules for play in the "central square" be strictly followed, there need be little difficulty in playing correctly.

Let us take Parallel Opening 1 as an example.

1. *Take a corner whenever you can.*

By this rule Black plays 22 and White 19.

2. *Play in order to get a corner next time.*

By this rule Black plays 27. White at fourth move plays 35 to try and entrap Black (see Var. 1), but Black should remember he played 27 to get corner 46, and accordingly should take it.

3. *Play next to your own cornerman in preference to a cornerman of your opponent.*

By this rule White goes to 20 at fifth move.

4. *Deprive your opponent of a corner in prospect.*

This is not exemplified by the opening under discussion, but it is important.

5. *Do not prevent your opponent from playing the Diagonal Openings.*

We have seen these openings are disadvantageous to the first player; therefore the second player should not by his first move prevent his opponent going wrong, by playing into a cell—a diagonal move away from an adverse counter—*i.e.*, if Black start with 28, White should not play 37; or if Black start with 36, White should not play 29.

## *IRREGULAR OPENINGS.*

These openings are to be adopted by the second player at his sixth move, should he be playing either with a weak antagonist, or one who is thoroughly conversant with all the regular openings.

We give three instances of these openings, and in the rest of them a player should be guided by two principles—firstly, to re-enter the central square as often as possible, and prevent the adversary doing so (whenever practicable); secondly, to keep as few men of his own colour on the outside of the game as possible.

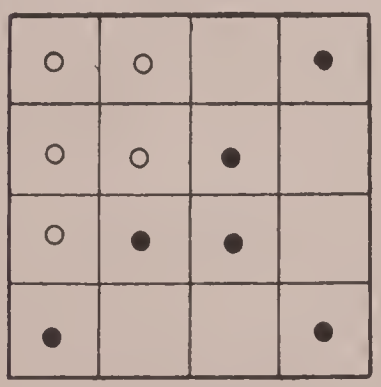

FIG. 19.

The first eleven moves are the same as Parallel Openings No. 1; but the second player (White) leaves the central square of his own accord at his sixth move, in preference to waiting to be forced out.

The appearance of the central square, when White leaves it, is as in Fig. 19.

White now plays 51, which is by no means a bad move on his part, as it forces Black out of the central square.

Now it is Black's turn to play, and he has the option of several moves—11, 12, 18, 26, and 34.

Perhaps the best is 34.

OPENING NO. 1.

| Move. | Black. | White. |
|---|---|---|
| 7 | 34 | 44 Var. 1. |
| 8 | 21 | 30 |
| 9 | 59 | 42 |

If Black play as given above, White will gain but little by choosing an irregular opening. Let White play 30 at the seventh move.

VARIATION 1.

| Move. | Black. | White. |
|---|---|---|
| 7 | 34 | 30 |
| 8 | 38 A | 42 |
| 9 | 21 | 44 |

A.

| Move. | Black. | White. |
|---|---|---|
| 8 | 21 | 38 |
| 9 | 59 | 44 |

In both these variations White is in a far better position than in the original opening.

## Opening No. 2.

Instead of playing 34 at his seventh move, let Black play 11.

| Move | Black. | White. |
|---|---|---|
| 7 | 11 | 21 |
| 8 | 34 Var. 1, 2, 3. | 44 |
| 9 | 13 | 3 |

### Variation. 1.

| Move. | Black. | White. |
|---|---|---|
| 8 | 12 | 30 |
| 9 | 38 | 4 |

### Variation 2.

| Move. | Black. | White. |
|---|---|---|
| 8 | 26 | 44 |
| 9 | 45 | 3 |

### Variation 3.

| Move. | Black. | White. |
|---|---|---|
| 8 | 13 | 44 |
| 9 | 26 | 3 |

## Opening No. 3.

Instead of playing 34 or 11 at his seventh move, let Black play 26.

| Move. | Black. | White. |
|---|---|---|
| 7 | 26 | 21 |
| 8 | 44 Var. 1. | 30 |
| 9 | 38 | 45 |

### Variation 1.

| Move. | Black. | White. |
|---|---|---|
| 8 | 34 | 44 |
| 9 | 45 | 25 |

It will be found that if Black adopt either of these last two openings White will find himself in a better position than he would have been had he remained in the central square as long as possible.

## *FOOL'S MATE.*

Inexperienced players will frequently fall into a danger, against which it is our duty to warn them. To borrow a term from the phraseology of chess, we will call it "Fool's Mate."

We do not mean to insinuate that all players who fall into this error are foolish, as to a great extent we sympathise with them—firstly, because we ourselves, when learning the game, were once or twice mated in this manner; but principally because we feel that all writers on the game (ourselves included) are guilty to some extent of bringing our readers into the difficulty.

To explain our meaning more clearly, the main feature of our advice to all players is, that they should have as few men as possible on the board, and should keep those which they have as much in the middle of the game as they can during the earlier stages of the game; and yet if they have only one man in the midst of their opponents, and are unable to play to the outside of the board, they are punished by the loss of the game.

A very simple instance of this is shown in—

PARALLEL OPENING, NO. 4, VAR. 2 (see page 19).

| Move. | Black. | White. |
|---|---|---|
| 1 | 28 | 29 |
| 2 | 36 | 37 |
| 3 | 22 | 35 |
| 4 | 43 | 21 |
| 5 | 20 | 27 |
| 6 | 19 | 44 |
| 7 | 45 | |

After Black's seventh move, the board is left as in the larger diagram below; and it will be seen that although White has several moves—namely, 10, 12, 14, 26, 30, 42, 46, and 52—yet Black can reply 1, 4, 7, 25, 31, 49, 55, and 60 respectively, and wipe all White's counters off the board.

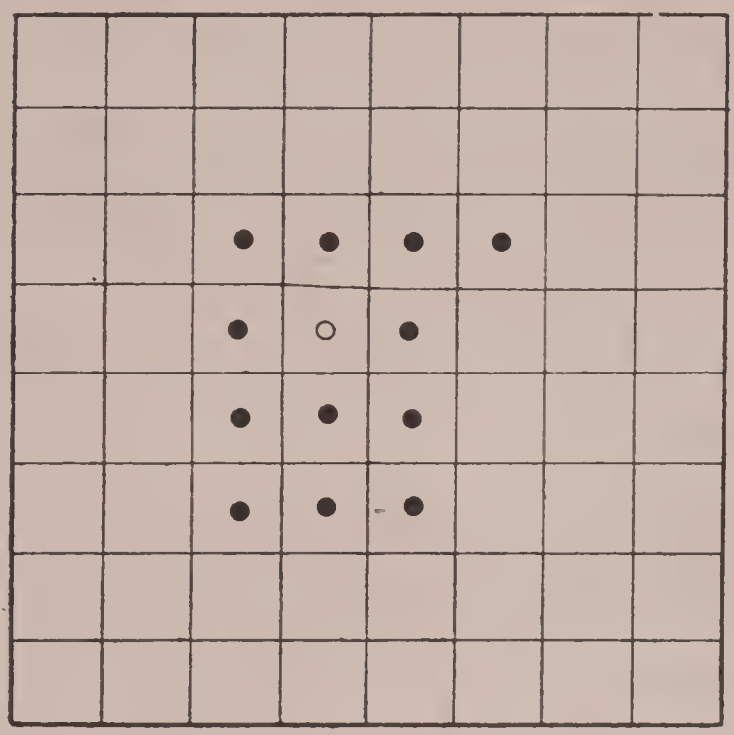

FIG. 20.

This means the loss of the game to White, as neither side can play, and Black has more counters on the board than White.

Now, in order to get into this position, White must have made an error at his sixth move. It is true, in order to stay in the central square, he is reduced to playing 44, but to avoid losing the game he should play out of the centre, either to 26 or 34.

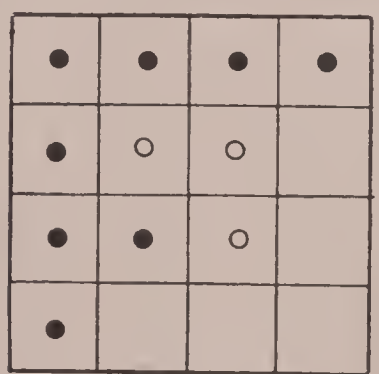

FIG. 21.

In the introductory remarks upon openings, we referred to the rule, "Keep as few of your own men on the outside of the game as possible," so as to curtail your opponents moves.

To bear this in mind is more conducive of success in the game of Reversi than nearly all the other rules put together.

Of course it can be carried to excess, as has been shown in the case of Fool's Mate.

Its great effectiveness is seldom apparent before the end of the game, but it is continually working its way into the light, from the time one player has the option of seven moves and the other only six.

It is, of course, modified by skill in gaining moves—as, for instance, suppose Black has a very great number of his counters facing two of the "flanks," and he gains a move in the skirmishes fought in the other two: White will have to play a move, and probably open two or more moves for Black in the other "flanks," where Black's action before was excessively cramped.

If, on the other hand, White, instead of Black, gain a move or moves in the "flanks," Black will be in a bad way, and will probably be forced to resign.

Take the accompanying example. Suppose it is Black's turn to play, after being beaten in the "left flank." His only moves are 31, 39, or 47. Let him choose 39, to which White replies with 42. Black now has the option of 50 (a fatal move) or 51. Let him take 51, and examine the effect.

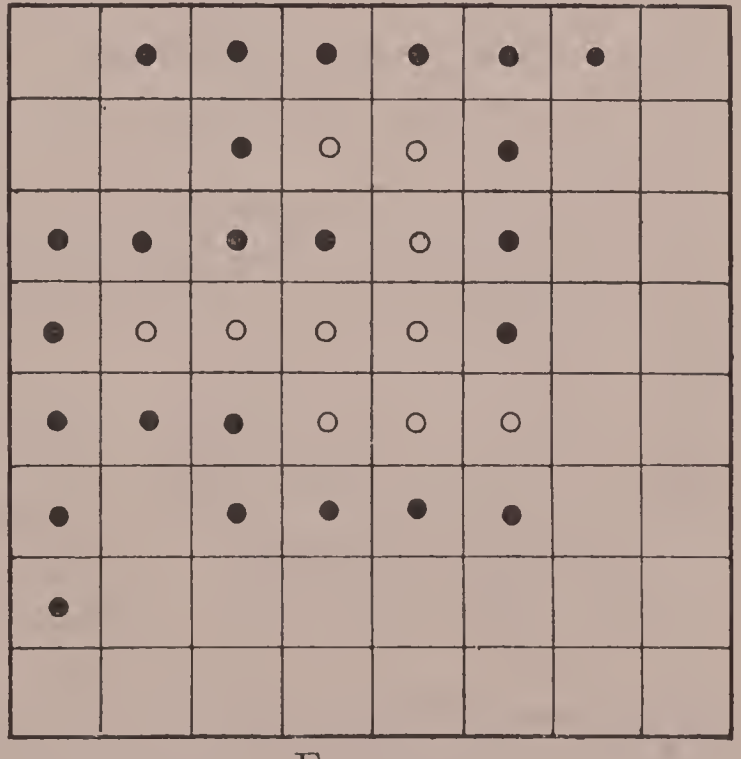

FIG. 22.

| Black. | White. |
|---|---|
| 51 | 59 |
| 52, Var. | 60 |
| 61 | 62 |
| 53 | 54 |

VARIATION.

| Black. | White. |
|---|---|
| 60 | 61 |
| 52 | 53 |
| 62 | 63 |
| 54 | 58 |

In neither of these skirmishes does Black gain a move, and in the first case is obliged to offer White a corner by playing 63 or 58, while in the latter Black is obliged to play 50 and resign.

## *TACTICS OF MIDDLE PLAY.*

We have to some extent broken the ground of this part of our subject when we discussed the advantage of curtailing the adversary's moves as much as possible.

First, let it be clearly understood what part of the board we are about to treat under this heading.

Imagine the whole of the diagonals, and the central square of sixteen cells deleted from the chess board.

There will remain four irregular-shaped, eight-sided figures, each containing ten cells, and marked in the notation diagram on page 10 as follows :—

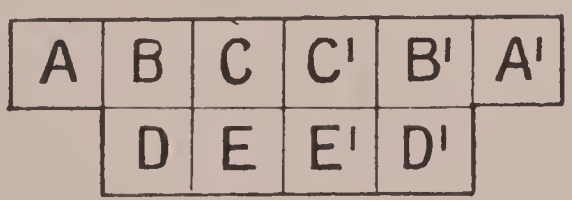


FIG. 23.

We have used A B C D E and A′ B′ C′ D′ E′, as each pair is of the same value and similar in many respects.

It is in these flanks that the principal fight of the game takes place. Firstly, because in each of them a move or moves may be lost or won ; and secondly, because positions on the outside row

may be obtained which are of immense importance to the ultimate result of the game.

Each player should endeavour to place as many of his own counters as possible in each of these sections, and at the same time, not only stop his adversary from placing an equal or greater number of his counters, but also obtain as favourable a position for himself as he can ere the grand assault on the corners takes place.

Two exceedingly important points in this game are thus to be considered ere a player can properly understand the tactics of the middle portion of it; namely, How to gain a move, and the value of positions on the outside row of the board.

### *How to Gain a Move.*

This point has been already alluded to, in the play of the central square, and in discussing how to curtail your adversary's moves (page 31), and any instances which may occur incidentally during the progress of this article will be noticed.

With even players it will be found that the skirmishes will be frequently drawn as regards the number of moves, but the chief difference between the players will be in the position on the outside row—*i.e.*, in the six cells marked A B C, C′ B′ A′. These positions will be treated at some length, but before doing so we wish to say a few words relative to the advantage of having the first move.

It was suggested to us a short time back, by a very thoughtful player, that possibly some advantage accrued to the one who had the first move in a "flank," in the same way that the first player could always obtain an advantage in the central square.

We gave this a good deal of thought and tried a series of

games with a view of testing the truth of this surmise. We have come to the conclusion—not, however, without considerable hesitation—that this is not the case. The reasons probably are : firstly, because the player who makes the first move must of necessity play into the penultimate row, giving thereby his adversary an opportunity of taking up at will a position in the outside row ; and secondly, because there is no one or more cells in the outside row which exactly correspond to the corners of the central square, which we have already seen are the keystones of the play in that square and possess considerable value.

It is quite clear that primarily it matters not whether you play into cell B or B′, or into C or C′, and B cannot be said to be intrinsically more valuable than C, or C than B ; but the effect on other parts of the board must be taken into consideration before deciding about going into either of them. Playing to B is more liable to turn the outside of the game into your own colour ; and if you play to C, your position is more open to attack, and may even render you liable to lose a move. Let us illustrate our meaning by a diagram (Fig. 24).

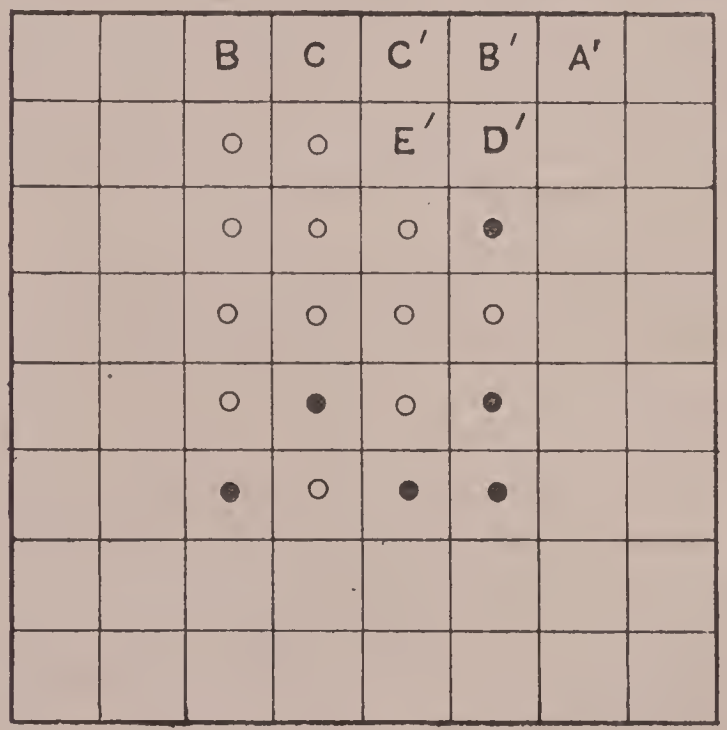


FIG. 24.

Here Black (whose turn it is to play) can go to B or C in the top "flank."

If he play to B, he turns too many of the counters to his own colour; and if he play to C, he allows White to go to E′ with impunity, as White knows Black will refrain from going to C′, for fear of losing a move. Hence Black gains nothing by playing C.

We have just stated that Black might lose a move if he went to C′ in reply to White's move of E′.

Place the men as in Fig. 24, and let Black play C, White E′, Black C′, White B′, Black A′ and White D′, and the board will appear as in Fig. 25.

Consequently Black's move to C′ enabled White to play twice (into cells B′, D′), whilst he himself only played once, namely A′.

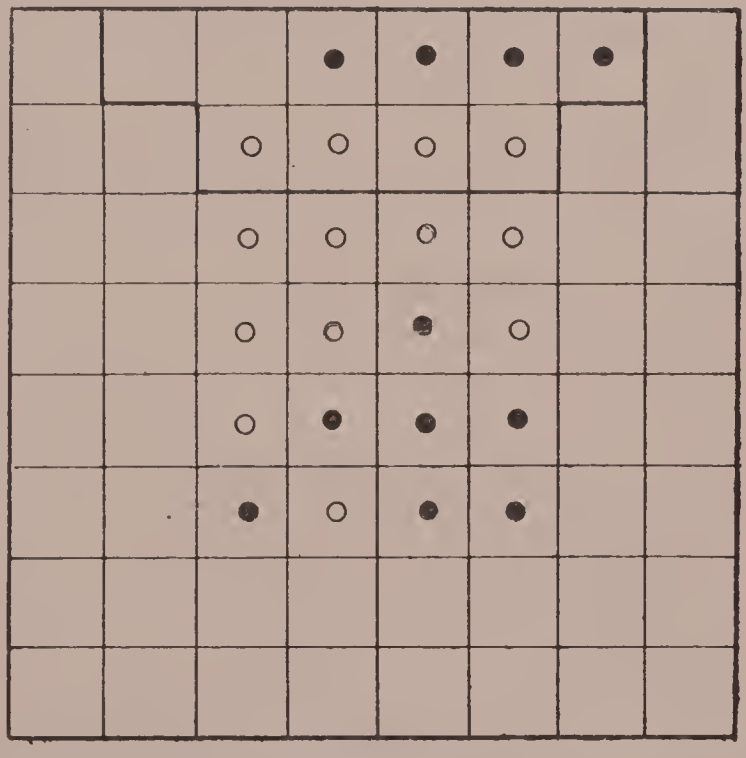

FIG. 25.

Here arises another point worthy of notice in passing. From Fig. 24 it is obvious White played D, E, and since then he has played E′ B′ D′, or five out of the eight moves played in this top section—or, in other words, White gains two moves. Let us now see if Black's position possesses any advantage counterbalancing this loss.

Black, it is true, can at will play into cell B, but he will err if he do so, as will be seen when the value of Outside Row Positions comes to be discussed. Suppose Black wisely refrains from playing B, and makes some other move. White now must be most careful to avoid reversing 43, or it will enable Black to play B and then A, thereby equalizing the moves, and likewise obtaining Outside Position No. 1, which is far less disadvantageous than the one he would have obtained had he played B.

### *Positions on the Outside Row.*

It would be possible to arrange these positions in a great many ways, but we think the most convenient arrangement will be to put them in three classes.

*Class* 1.—Those that are good or bad for the person having the greater number of his counters in the row.

*Class* 2.—Those in which neither player has the advantage.

*Class* 3.—Miscellaneous.

Out of the eighteen different positions given below, the majority are disadvantageous to the possessor of the greater number of counters; but we are not prepared to say that for this reason a player should allow his adversary to get these positions on all occasions.

What may be said, however, is, that the adversary should be allowed to take them, if it do not entail a loss of a move.

### *Class* 1.—*Good Position.*

Fig. 26.

This is favourable to Black for several reasons. Firstly, because it can be changed into the next position (Fig. 27), if Black sees fit

to play B′; secondly, it may give Black an extra move, should he be able to get to A; and thirdly, because with a favourable diagonal it may enable Black to obtain a corner. (See Final Play, page 52.) White should have refrained from going to A′, unless he was greatly at a loss for a move; and should have played B′ instead, which would have compelled Black either to get into the worst position possible or to allow White to gain two moves at the expense of that very position.

*Class* 1.—*Conditionally a Good Position.*

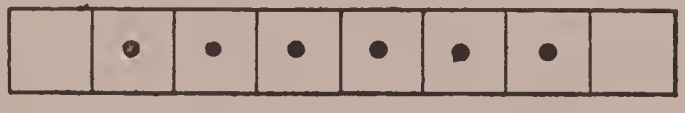

FIG. 27.

If Black "has the move" (*i.e.*, if he occupy that position on the board which will eventually enable him to force his opponent into a confined situation), this is advantageous, because if he obtain either corner he will make seven of his men safe. On the other hand, if White have the move, it is highly dangerous for Black.

*Class* 1.—*Very Bad Position.*

FIG. 28.

This is an exceedingly dangerous position, even to the player having the move, as it allows the adversary to offer the left-hand corner with impunity, and opens its possessor to attack in other ways.

*Class* 1.—*Bad Position No.* 1.

FIG. 29.

*Class* 1.—*Bad Position No.* 2.

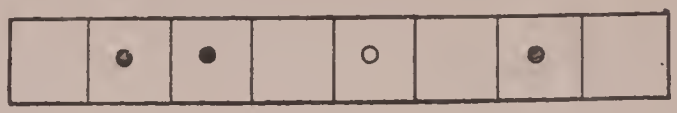

FIG. 30.

*Class* 1.—*Bad Position No* 3.

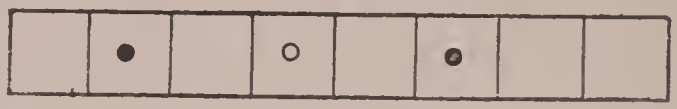

FIG. 31.

All these positions are bad, as they allow White to change them at will, when he wants to alter the character of the diagonals (see Final Play, page 49), and desires them to assume other shapes which he thinks advantageous to himself.

CLASS 1.—*Bad Position No.* 4.

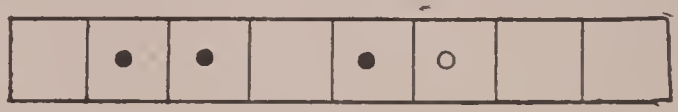

FIG. 32.

CLASS 1.—*Bad Position No.* 5.

FIG. 33.

CLASS 1.—*Bad Position No* 6.

FIG. 34.

The three above positions are bad for Black for two reasons—firstly, because they are left to White to change, if he wish to alter the character of the diagonals; and,

secondly, because with the help of a favourable diagonal either of them may enable White to obtain a corner (see Final Play, page 52).

CLASS 1.—*Bad Position No.* 7.

This is bad, because if Black obtain either corner at the end of the line White will play into A or A′, as the case may be. The position is good for White, whether he has the move or not.

FIG. 35.

CLASS 2.—*Equal Position* 1.

FIG. 36.

CLASS 2.—*Equal Position* 2.

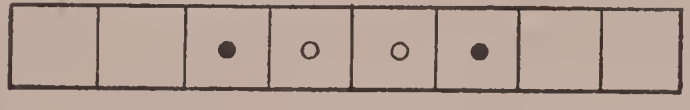

FIG. 37.

These are very equal when they come to be analysed. If any advantage lie with either player, it is with White, as he may be able to save a few counters in the final contest for the corners.

CLASS 2.—*Equal Position* 3.

FIG. 38.

This is also equal, but the outside row will seldom be left in this state.

CLASS 2.—*Conditionally Equal* 1.

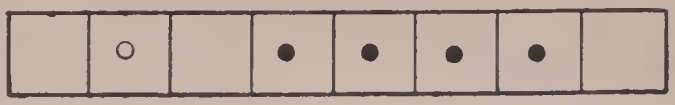

FIG. 39.

CLASS 2.—*Conditionally Equal* 2.

FIG. 40.

These are equal, provided both players can play into the vacant cell, if circumstances render such play necessary. That is to say, No. 1 is equal if both players can go to B; but if one player only can play into that cell, the position is immensely in his favour.

The next class of Positions are those in which each player has two counters on the outside line.

CLASS 3.—*Miscellaneous Position* 1.

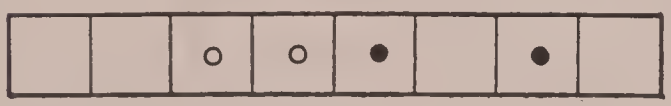

FIG. 41.

This is advantageous to White, as any alteration lies with him, and it may be used by him, with the aid of a favourable diagonal, to gain a corner (see Final Play, page 52).

In this case Black should have refrained from going to A,′ unless very much pressed for a move, and should have played B′.

CLASS 3.—*Miscellaneous Position* 2.

This is a favourable position for White, if he be able to play C′; and it

FIG. 42.

resembles Fig. 41 also in its power of obtaining a corner, when used with a favourable diagonal.

### Class 3.—*Miscellaneous Position* 3.

White has a very good position, as he can change the character of the diagonals; and if he have the move, and be likely to force his opponent to offer him a corner, he will be able to change the position into Fig. 27.

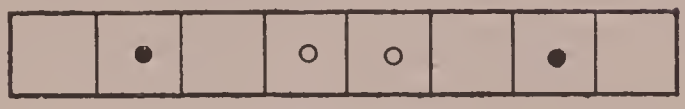

Fig. 43.

### *Double Outside Row, Positions Nos.* 1 *and* 2.

We have already considered the value of Outside Row Positions taken singly. Now let us examine a few of them, to see if they vary at all when used together. Let us take the left-hand position and the top position together (leaving out the other two altogether), and it will be evident that the top position is not nearly so dangerous when coupled with the position

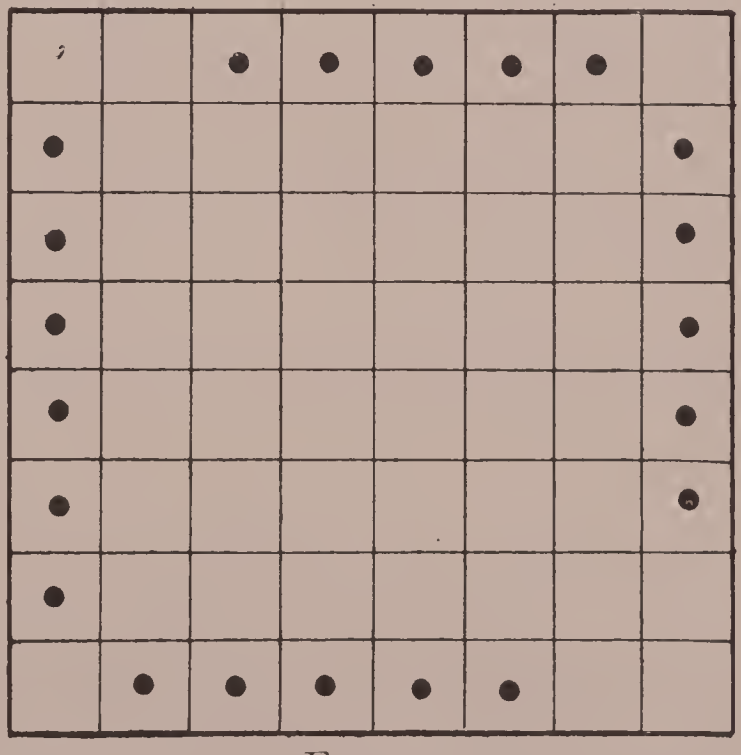

Fig. 44.

on the left-hand as it is by itself. And again, if we take the right-hand position and bottom position together (leaving out the two already discussed), we see they are not so dangerous to their possessor as when single.

The player who is being forced will be able to compel his adversary to take the bottom right-hand corner, and will probably gain a move, but he will be unable to derive such advantage from either of these very bad positions as he would if they were single.

*Double Outside Row, Positions Nos. 3 and 4.*

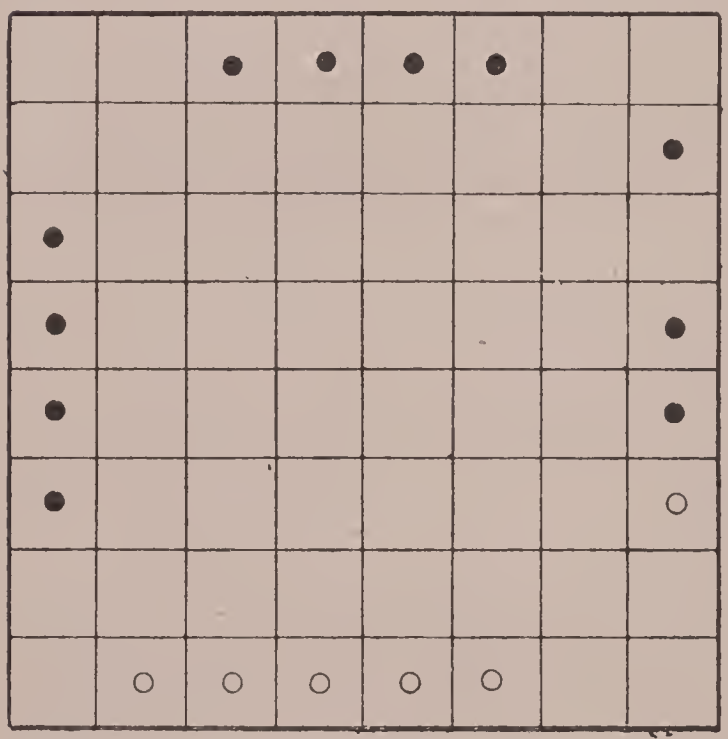

FIG. 45.

The top position and the left-hand position taken together are safe, and considerably better for their possessor than when single. White may go to cell 10, and offer Black the corner, but he will gain but little by doing so.

The two positions shown on the right hand and at the bottom of the above diagram (Fig. 45) to a very great extent neutralize each other, and neither player can be said to have much advantage, although the one who is being forced may gain a move if he can go to 24. If Black be unable to go to 24, he will

lose a move. The moves on each side will probably be —Black 55, White 64, Black 63, White 56, Black 57, White 24 and 8.

It is stated in our general rules that "you should never take A or A′ in a blank outside row." The attack on such play is obvious, but our article would not be complete if we did not notice it more in detail. We accordingly give the three methods.

Suppose Black plays A: White can attack this position either by playing B′ and then C, or by playing C and then B′, or by playing C′.

Firstly. Let Black play A; White replies B′, which he can follow up with C and B, without Black being able to defend himself.

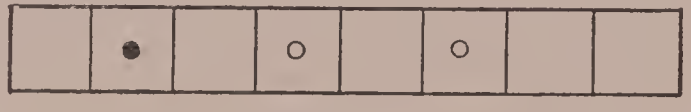

FIG. 46.

If Black play B, White's move of C will eventually win the corner.

If Black play C, White's move of B will eventually win the corner.

If Black play C′, White's move of B will eventually win the corner.

Secondly. If White cannot attack Black by going to B′, let him reply with C; then if Black be able to play B′ he escapes the danger; but White's move of B forces him into a bad position on the outside row.

Thirdly. If Black play A, White may reply C′; and if Black do not play B or C, through ignorance of his danger or from inability to do so, White plays B, and obtains a corner.

FIG. 47.

You should make every move with a definite object—

either to open a fresh move for yourself or to deprive your opponent of one. A move, however, may be often opened to your adversary which, should he take it, will damage his position.

Here Black should play 14, although it opens 7 to White; because if White take it, he damages his position on the outside row by changing a good position into an equal one. If Black do not play 14, White will do so, thereby gaining a move and at the same time retaining his good position.

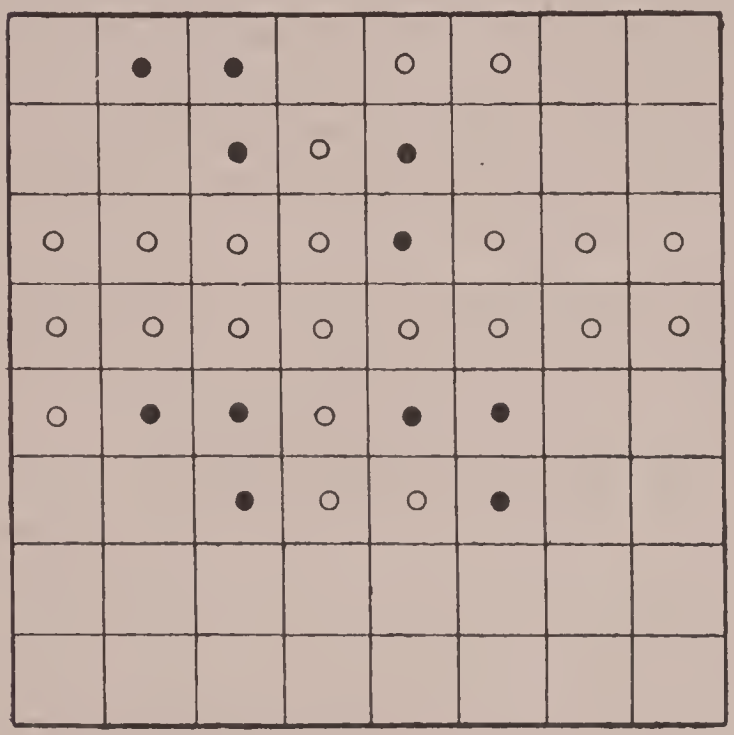

FIG. 48.

It is generally wrong to go into a blank outside row by a diagonal move, as it for the most part opens a move to your adversary. At times, however, it is useful to do so, in order to turn a row of your own counters in the midst of a cluster belonging to your opponent.

You should be ready to forfeit a move rather than get in a very bad position; but it is frequently a difficult question to decide what to do when your opponent gives you an option between losing a move or taking up an ordinary bad position. This must be left to individual discretion; but the safest plan is not to put yourself into such a position that a

move of your adversary is able to place you in such a dilemma.

## TACTICS OF FINAL PLAY.

We have now considered, more or less, in detail both the tactics of Early and Middle Play, and the finish of the game only remains to be discussed. When the central square is completely filled up, and the "flanks" are in such a state that one player at least cannot play into them without offering his opponent a corner, then Final Play commences. We will suppose that the board assumes some such appearance as in Fig. 49.

*Black to Play and Win.*

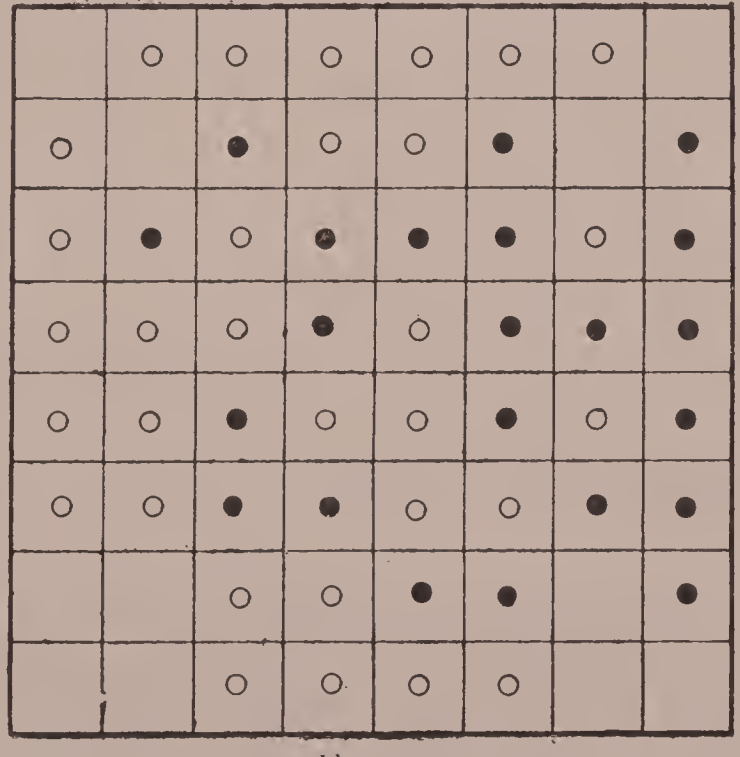

FIG. 49.

Most theorists would analyse the board thus: Black has the better game, as, although the diagonals are adverse to him, considering that he is being forced, yet White has a very bad position on the outside row on the left hand of the board. Consequently Black should attack White by playing 58. Let Black do so, and see the result.

| Move. | Black. | White. |
|---|---|---|
| 1 | 58 | 57 |
| 2 | 49 | 50 |
| 3 | 1 | 10 |
| 4 | 8, Var. | 15 |
| 5 | 55 | 64 |
| 6 | 63 | A Draw. |

VARIATION.

| Move | Black. | White. |
|---|---|---|
| 4 | 55 | 64 |
| 5 | 8 | 15 |
| 6 | 63 | A Draw. |

Oddly enough Black is able to win, if he give up to his opponent the very line in which that opponent appears weakest. This is certainly very anomalous; but that very circumstance will render it interesting.

| Move. | Black. | White. |
|---|---|---|
| 1 | 49 | 57 |
| 2 | 55 | 64 |
| 3 | 63 | 8 |
| 4 | 15 | 50, Var. |
| 5 | 58 | 10 |
| 6 | 1 | |

Result—Black 33, White 31.

VARIATION.

| Move. | Black. | White. |
|---|---|---|
| 4 | | 10 |
| 5 | 1 | 50 |
| 6 | 58 | |

Result—Black 33, White 31.

The best move for Black, however, is neither 58, nor 49, but 55, although it gives White the outside row on the right hand of the board. "To have the move" at this stage of the game is of more importance than at any other, and in this case Black apparently has not the move; consequently he wants to obtain it, if possible. Now if a player is being

forced at the end of the game, the best place to gain a move is in that corner in which there are three empty cells, rather than in those where there are two or four empty ones.

| Move. | Black. | White. | Move. | Black. | White. | Move. | Black. | White. |
|---|---|---|---|---|---|---|---|---|
| 1 | 55 | 64 | 1 | 55 | 64 | 1 | 55 | 64 |
| 2 | 63 | 50 | 2 | 63 | 8 | 2 | 63 | 8 |
| 3 | 57 | 58 | 3 | 15 | 50 | 3 | 15 | 10 |
| 4 | 49 | 8 | 4 | 57 | 58 | 4 | 1 | 50 |
| 5 | 15 | 10 | 5 | 49 | 10 | 5 | 49 | 58 |
| 6 | 1 | | 6 | 1 | | 6 | 57 | |

If the game be finished in either of these three ways, it will be found that Black has from six to eight more men on the board than his opponent.

## *DIAGONALS.*

It is exceedingly mportant to a player to have the diagonals favourable to himself. By "diagonals" we mean the four middle cells of the two diagonals of the board marked in notation diagram at the commencement of this article 19, 28, 37, and 46; and 22, 29, 36, and 43. Suppose all the cells have been filled except those marked Good and Bad, it would be a gain of a move to the player who had a diagonal completely of his own men, because he could play into either of the two cells marked "Bad" at either end of such a diagonal without offering a corner to the adversary.

NOS. 1 AND 2.

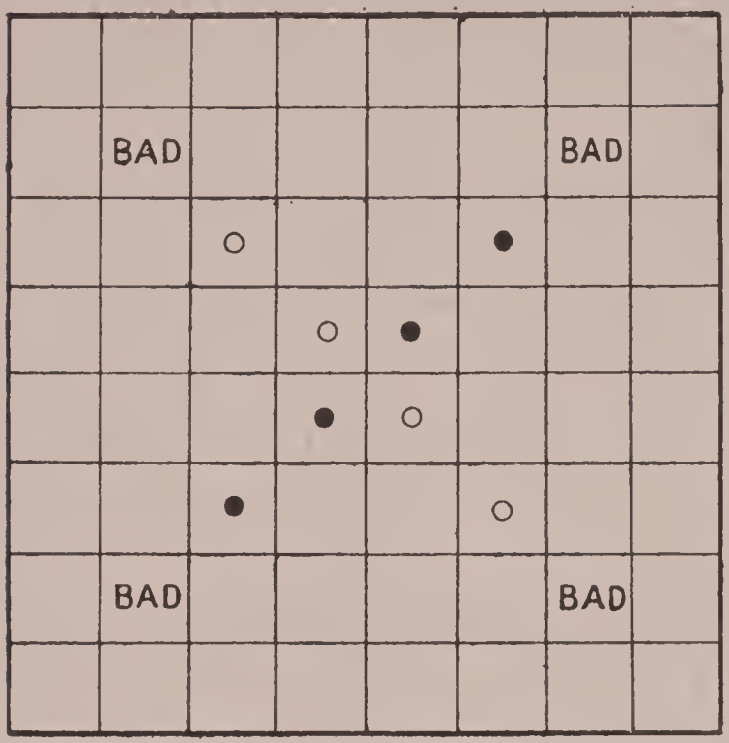


FIG. 50.

This diagram shows two "diagonals" — one favourable to White and the other to Black. Should the diagonals be in this condition, and come together in a game, they would in all probability neutralize one another, and result in the benefit of the player "having the move."

Now we have explained to our readers what "diagonals" are in a Reversi sense, it is only necessary to give the central square to show the different kinds.

3 AND 4.

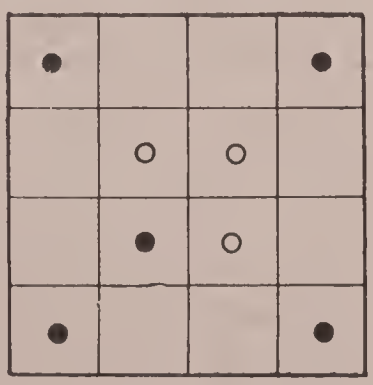

FIG. 51.

5 AND 6.

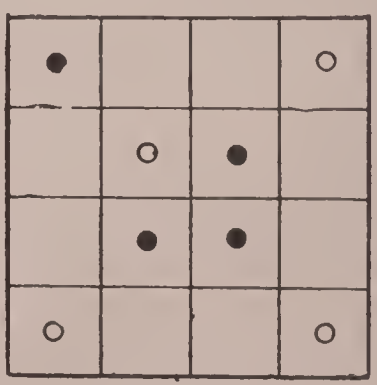

FIG. 52.

7 AND 8.

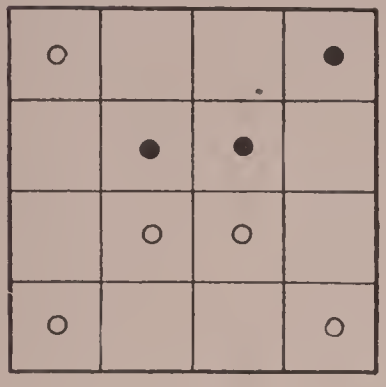

FIG. 53.

9 AND 10.

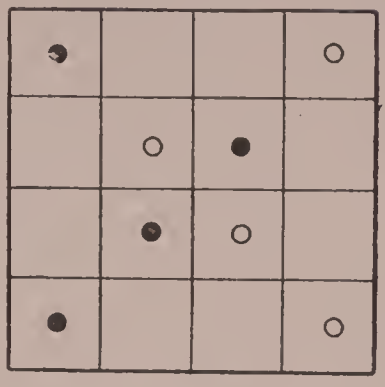

FIG. 54.

3, 4, 5, 6, 7 are all favourable to the player having the move, as his opponent is unable to play into a "Bad" cell without offering a corner.

8, 9, 10, on the other hand, are favourable to the person being forced, unless the player having the move is able to anticipate him and utilize them himself without danger.

The values of these different diagonals vary greatly, and depend wholly upon whether you are forcing or being forced. It is therefore essentially advantageous to be able to alter their character as late in the game as possible and according to the player's necessities. This privilege for the most part belongs to that player who has the command of one of the outside row positions, already mentioned as likely to affect this purpose, which it may be convenient to recapitulate here. They are Class 1, Good Position; Class 1, Bad Position; Nos. 1, 2, 3, 4, 5, 6; Class 2, Equal No. 3, and Class 3, Miscellaneous 1, 2, 3.

For example: Let it be Black's turn to play with the board, as in the accompanying diagram. Both diagonals being adverse to Black, he would be forced into a bad cell had he not the command of the outside row on the left hand of the board, which enables him to turn one diagonal

into a favourable one for himself. Black accordingly plays 25 (reversing 26, 27, 28), to which White replies with 41 (reversing 25, 33, 34, and 42). Now Black plays 55 (reversing 47) in safety, and obtains "the move." White is obliged to play into a bad cell each move, which gives Black each of the four corners and the game.

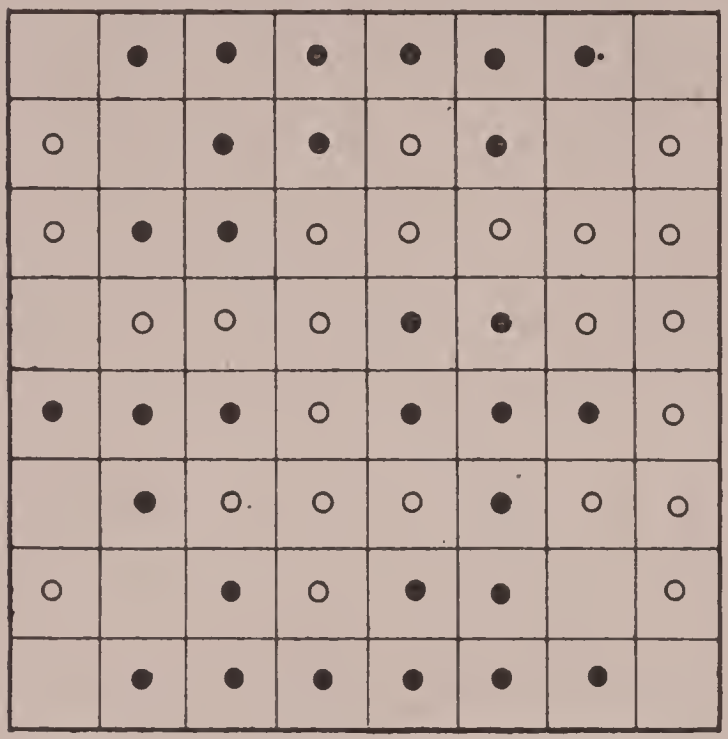

FIG. 55.

This will tend to show what a great part the aspect of the diagonals may play in determining the result of the game, and how important it is to have them to suit your position in the game—*i.e.*, to have them in your favour—if you have not the move, and adverse to your opponent if you are forcing him.

It shows also that you ought to force your adversary as early in the game as you can, in order that he may allow you to obtain the command of one of these outside row positions, which so evidently are capable of protecting you, should you by carelessness or want of skill lose the move in the later stage of the game.

It is not to be understood that all these positions are capable of allowing you to alter a diagonal, but in very many cases they will do so, and when they do not they often hamper considerably the adversary's game.

Another point decidedly worthy of attention is one which though difficult of description, will be readily understood by the aid of Fig 56.

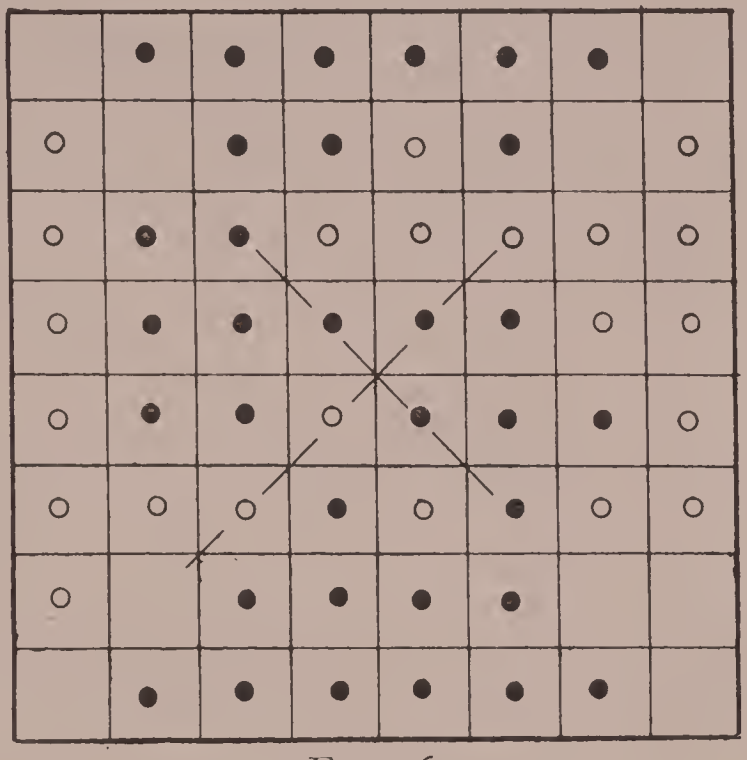

FIG. 56.

Suppose it is Black's move. He sees his only chance is to play 55 (reversing 47), and he thinks he can do so safely, as he can attack White's bad position on the right-hand outside row, even if White should gain the bottom right-hand corner. But, to his horror and dismay, White plays 56 (reversing 29, 38, 47), and changes a very bad position into one favourable to the person having the move, who in this case is White himself. Black is now obliged at each move to go into a bad cell, and must lose.

The reason of this sudden turn of the tables is that White had his very bad position guarded by Black having complete possession of cells 51, 52, 53, 54; if either 51, 52, or 53 had been white, and 54 black, White must have been defeated, because he could not have played 56 without reversing 55, which would have given Black the bottom right-hand corner.

We will now give a method of gaining a corner, which often totally upsets the calculations of the player who has

the move, and is one of the most effective *coups* known at Reversi. It may occur at any part of the game, but players generally resort to it in the later stages, when they have had time to prepare the board to suit their own convenience after they have brought off the *coup*.

The *coup* consists of first gaining command of one of the following outside row positions, which, with the aid of a favourable diagonal, can oblige an adversary to lose a corner.

The positions are six in number, and are as follows :—

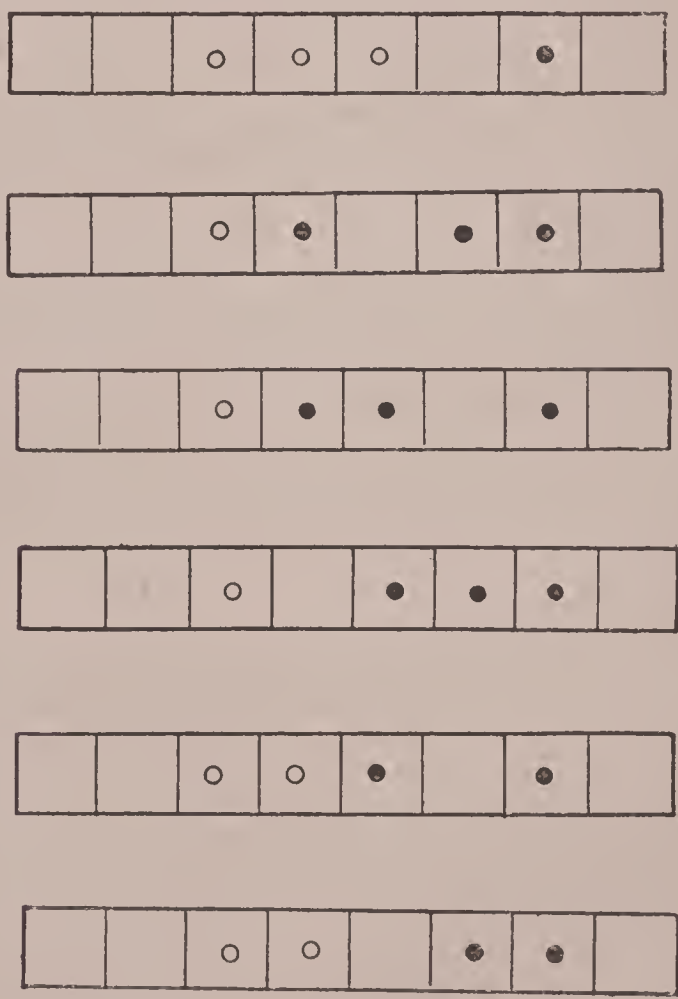

FIG. 57.

We stated above that this *coup* may upset the calculations of the player "having the move," and also that it may occur early in the game. Let us exemplify this (Fig. 58).

Suppose it is Black's turn to play, and he sees that White is being forced. In order to still further curtail his opponent's moves, he plays 16 (reversing 23). White now sees his opportunity of considerably ameliorating his condition, and even possibly of winning the game, by playing 55 (reversing 46). Black, in reply, plays 51, or some other move, to obtain corner 64. White next plays 40; to which Black dare not reply with 56, as by so doing he opens corner 64 to White, and, if he refrain, White gains corner 8.

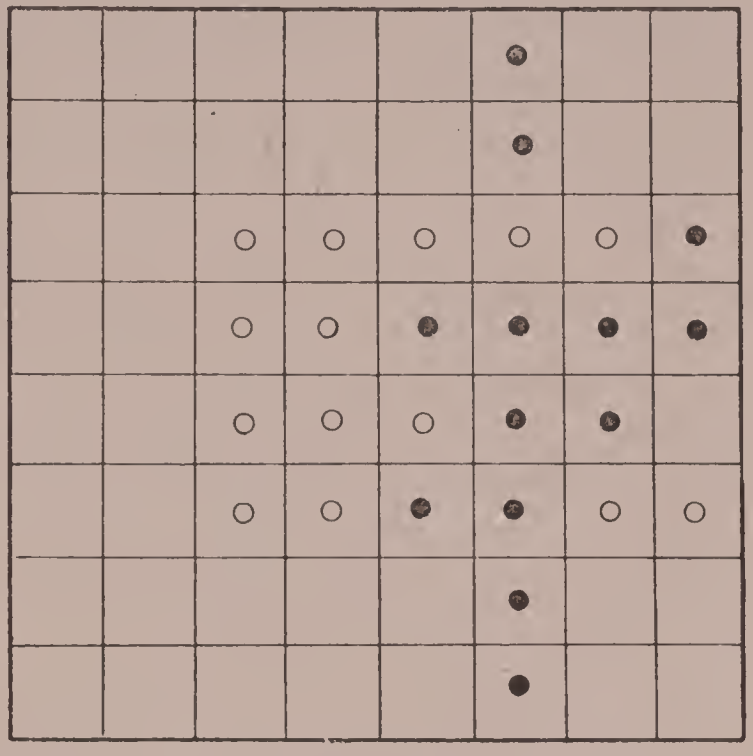

Fig. 58.

By means of this *coup*, therefore, it is evident White gains a corner and forces Black to open the game for him. Had White been less forced than he was, as shown in the above diagram, he would probably, before showing his teeth, have obtained a long row of Black's men on the top outside row, which he could have utilized for his own benefit on gaining corner 8.

In conclusion, we give a summary of the main objects

that a player should aim at attaining in a game of Reversi.

*Firstly.*—He should know the openings by heart.

*Secondly.*—He should keep as few men of his own colour as possible on the outside of the game, and thereby eventually obtain the move.

*Thirdly.*—He should be able to retain the move when obtained.

*Fourthly.*—He should avoid getting into the very bad position (see page 37), or allowing the adversary to obtain the command of either of the two kinds of outside row positions just enumerated; namely, those which can be used to change diagonals, or those which, with the aid of a favourable diagonal, can win a corner.

*Fifthly.*—He should keep the diagonals favourable to himself, whether he is being forced or is forcing.

## *GENERAL RULES FOR PLAY.*

1. Whether, having won the toss, you should begin or not must be left for decision to each player's individual judgment. But see arguments on this subject (page 10).

2. Always take a move which is also open to your adversary; and, on the other hand, refrain from playing into a cell which is only open to yourself.

3. Keep as few of your own men on the outside of the game as possible.

4. Make every move with a definite object—either to open a fresh one for yourself or to deprive your adversary of one.

5. A move may sometimes be opened to your adversary

which, should he take, will damage his position. For illustration of this see page 44.

6. When you have taken up a position on the outside row and your opponent plays into the cell next to you, you should, as a general rule, at once capture his counter, unless, of course, you see it is particularly disadvantageous to do so. To refrain from thus capturing an opponent's man generally results in the loss of a move.

7. You may play safely into a cell next to one of your own men, or next but two to one of your own men, or you may play into a cell next but one to an adversary's counter.

8. Avoid playing into both C and C′ cells in a vacant outside row of the board, because it often renders you liable to lose a move. This is an exception to Rule 7.

9. Offer C or C′ to your opponent in preference to B or B′; in other words, play E or E′ in the penultimate row rather than D or D′.

10. A or A′ should *never* be taken in a blank outside row (see page 43).

11. A or A′ should never be taken, even if you are in possession of B or C′, or of B′ or C respectively. Neglect of these last two rules will frequently result in the loss of a corner.

12. At the close of a game the best place for a player who is being forced to look for an opportunity of gaining a move is in that corner in which there are three empty cells, rather than in those where there are two or four empty ones.

## *LAWS OF THE GAME.*

1. The choice of first lead is determined by tossing, or any other means mutually agreed upon.

2. The loser of the toss has the option of choosing which coloured counters he will play with.

3. In the second game the loser of the toss has choice of lead, whether his opponent in the opening game elected to begin or not, and in every subsequent game each player has the choice of lead alternately.

4. If a player whose turn it is to play lay his counter down in an unoccupied cell and reverse one or more of his adversary's counters, he is obliged to play the move which he has commenced, and must reverse all his adversary's counters that are *en prise*.

5. If a player be entitled to reverse several men and fail to reverse them all, he is unable to rectify his error after his adversary has commenced his next move, except with the sanction of the adversary.

6. If a player neglect to reverse any man which he is entitled to reverse, his opponent may compel him to do so, or may allow the move to stand good.

7. If a player compel his adversary to reverse any one or more counters, the adversary is entitled to have all reversed which were *en prise*.

8. A player who is entitled (under Law 6) to compel his adversary to reverse one or more counters forfeits his right if he commence to play without exacting it.

9. If a player make a false or an illegal move and reverse counters which he is not entitled to reverse, the adversary may require the error to be rectified, or he may allow the false move to stand good.

10. If a player reverse one or more of his own men, the opponent shall have the option whether it or they shall be replaced or allowed to remain as played. If more than one man be reversed in error, they must *all* be replaced or left as placed in error.

11. Should a player, when it is his turn to play, be unable to move, his turn shall be postponed and his opponent entitled to proceed.

12. If one player have several counters left when his opponent has exhausted all his thirty-two, the former may play as many moves in succession as he can play in accordance with the rules of the game; but in no case can he exceed his thirty-two moves, except in a handicap.

13. In the case of a handicap, when one player plays with thirty-one or any other smaller number of counters, to his adversary's thirty-three or more counters, Rules 11, 12, and 13 will hold good, except that no player can exceed the counters given him at the start. That is to say, if one player start with thirty counters to his adversary's thirty-four, he will not be able to exceed thirty moves under any circumstances, but his adversary can play thirty-four, provided he can do so according to the laws of the game.

14. When neither player can move, although both of them may have a counter or counters in hand; or, when one player has played all his thirty-two counters and his adversary is unable to move, although he has one or more counters in hand, it is a block, and the game is over.

15. No onlooker shall be allowed to notice any error that may have been made or give any hint whatever about the game to either player.

# ROYAL REVERSI.

This, the latest development of the game of Reversi, may be played either by two persons, or as a round game, by three, four, five or six persons.

A specially designed board, and a box of cubes, having

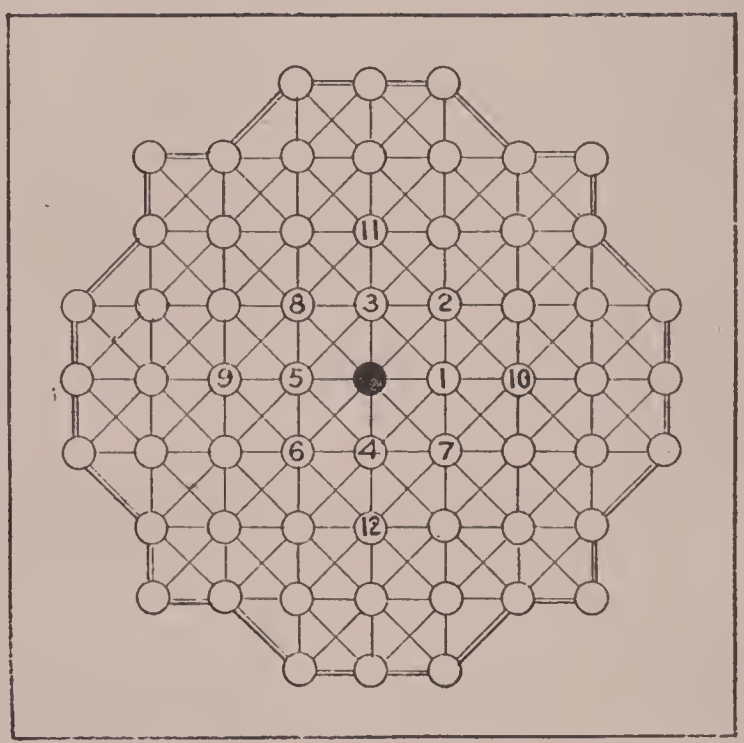


Fig. 1.

their sides distinguished by different colours are all the paraphernalia requisite for the game.

We will first describe this game as played by two persons. Each player selects a colour and takes thirty cubes. The remaining or sixty-first cube is placed in the centre of the board, on the spot marked black in the diagram above.

Now, suppose the two players select Red and Yellow, and the former wins the choice of beginning (by tossing or any other means previously agreed upon).

The leader turns the central cube or "Jack" with his own colour uppermost, and places his first cube on the spot marked 1 in the diagram, his opponent continues by placing his cube on spot 2. In like manner the leader covers spot 3, and his opponent spot 4.

The board having now been dressed, the game commences. Play is no longer controlled by the numbers marked on the board, but the principle of Reversi comes in.

The original leader places a cube next to one belonging to his opponent, and in such a position as to include one or more adverse men in a continuous row between two of his own men. This entitles him to take the intermediate cube or cubes, and reverse it or them to his own colour. On the completion of his move his opponent plays in the same manner, likewise reversing all captured cubes.

A glance at the board will show that the rows radiate in various directions from every position, and consequently the placing of a cube may enable its owner to capture several rows of adverse counters at the same time.

This game differs from Reversi, in that although a player *must* always reverse at least one cube each time he plays, yet he is not obliged to reverse all the rows to which his move entitles him; but if he reverses a cube of any row, it is obligatory on him to reverse the whole row.

Should he be unable to reverse any single cube his turn is postponed and his opponent proceeds.

It sometimes happens, more especially when there are more than two players, that during the play the cubes of one player are all reversed, so that he has no representative of his own colour remaining on the board. In this event he is not fool's-mated, but is entitled, when his turn to play

arrives, to claim "Jack," and turn it to his own colour, no matter to whom it may belong.

This will probably enable him to play a cube and to reverse others, in accordance with the rule already laid down on this point. But should even this privilege not give him a move, Jack remains his until again reversed, and the game proceeds.

On his turn coming round again, he may once more claim Jack and place a cube if able.

During the game the players take and retake each other's cubes in various directions along any of the straight lines as shown in the diagram.

Play is thus continued in the manner described until the board is completely covered, or until no player is able to place a cube according to rule.

The player who has the higher number of cubes of his own colour wins the game.

When three persons desire to play, they first decide upon their respective colours, and the order in which they intend to play throughout the game. They next take twenty cubes each, and the leader turns Jack to his own colour and places him on the central spot, and one of his own cubes on spot 1. The second player places a cube on spot 2, and the last on spot 3, and so on alternately until 4, 5, 6 are all covered, and each player has two cubes on the board. The game then proceeds, in detail the same as with two players.

It will be found in this as well as in the game wherein five players join, that there are frequent complaints of favouritism being shown to one player. No notice need be taken of this, as each should play the best for his own interest, which generally is identical with injuring the player who he thinks is in the best position.

When the game is played by four or six persons, each

should take fifteen or ten cubes respectively, and they may either play separately or in partnership, or make two sides, two and two, or three and three, as the case may be. The third alternative is to be recommended.

When five persons desire to play, they each take twelve cubes and play all against all.

However many join in a game, the board is dressed by each player placing two cubes on the numbered spots in numerical order; the method of play, etc., is identical with that used by two players.

### *Varieties.*

A shorter game, adopting the same rules, may be played by omitting the four outer rows of the board—leaving a simple square of seven each way, and using only forty-nine cubes. In this two, three, four or six persons can join.

Or again, a game requiring only a box of cubes can be played on an ordinary chessboard.

We cannot recommend either of these two varieties. Should a variety be really desired, there is one which in our opinion is preferable even to Reversi itself, that is to play Reversi on a Royal Reversi board, keeping to the Royal Reversi rules so far as Jack and the placing of the first four counters are concerned.

Royal Reversi is decidedly a good round game, and requires nearly as much science as the parent game, over which it has the advantage of being played on a board peculiarly adapted to call forth skill, owing to its possessing so many corners, which multiply the positions to be won or lost. The rule allowing a player to reverse one or more instead of all the rows to which his move entitles him, makes an agreeable change, and is not without its advantages, although in our estimation it is not quite so scientific as the rule which holds good in Reversi.

# GO BANG.

THE game of Go Bang, like so many of our games, is of Japanese origin. Its importation into England was due to some gentlemen who were travelling in Japan in the summer of 1873. Mr. Cremer, junior, however, introduced it to the public, and recommended it "as a winter and summer pastime, intellectually as exhilarating as Chess, and in its method very superior to Draughts."

It is stated to be an especial favourite among the aristocratic classes in Japan, and this is by no means slight praise, if we may judge of the Japanese intellectual tastes by the games which have had their origin amongst them.

The scheme of no game we are familiar with, is simpler than the scheme of this, and yet capabilities of no mean order are required for playing it well.

## *DESCRIPTION OF THE JAPANESE GAME.*

To play this game a board and counters are requisite.

The board should be square and of some uniform colour; French grey or a light blue is the pleasantest to play on. It should be divided in 361 little squares, *i.e.*, 19 on each side. To assist the eye it is also convenient if faint lines be drawn diagonally across each of the squares.

The counters may be made of ivory, bone, or cardboard,

and should be of such a size that they can rest on the squares without overlapping their sides. The counters used by the different players must be of distinctive colours, black and red, green and yellow, or the like.

The Japanese method is not to place the counters on the small squares, but on the points of junction of the lines; in England, however, we have not adopted this plan, but place the counters on the squares. This does not alter the game in any way, because we have increased the size of the board from 324 to 361 squares.

The game is generally played by two persons. The lead, which it is an advantage to have, is determined by tossing or some other method agreed upon by the players.

The player who commences, places one of his counters in any square he chooses. The second player then plays one of his counters in any unoccupied square, and the players continue thus to play alternately, until one or other succeeds in obtaining five counters of his own colour in a consecutive row, straight or diagonal, when he wins the game.

In a series of games the players lead alternately.

No counter is moved after being placed on a square, nor is there any taking. Thus the game is simplicity itself, as far as the rules are concerned. The only rule that need be noticed, is, that no player shall be allowed to alter a counter, when once he has placed it in a square and quitted it, *i.e.*, taken his hand away from it.

It is quite possible that two players may be so equal that the whole board is covered before either of them obtains a winning position, but as a general rule, the game is won when from 40 to 50 counters have been played on either side.

## *ILLUSTRATIVE GAME.*

In this diagram we only show sufficient of the board to illustrate the game.

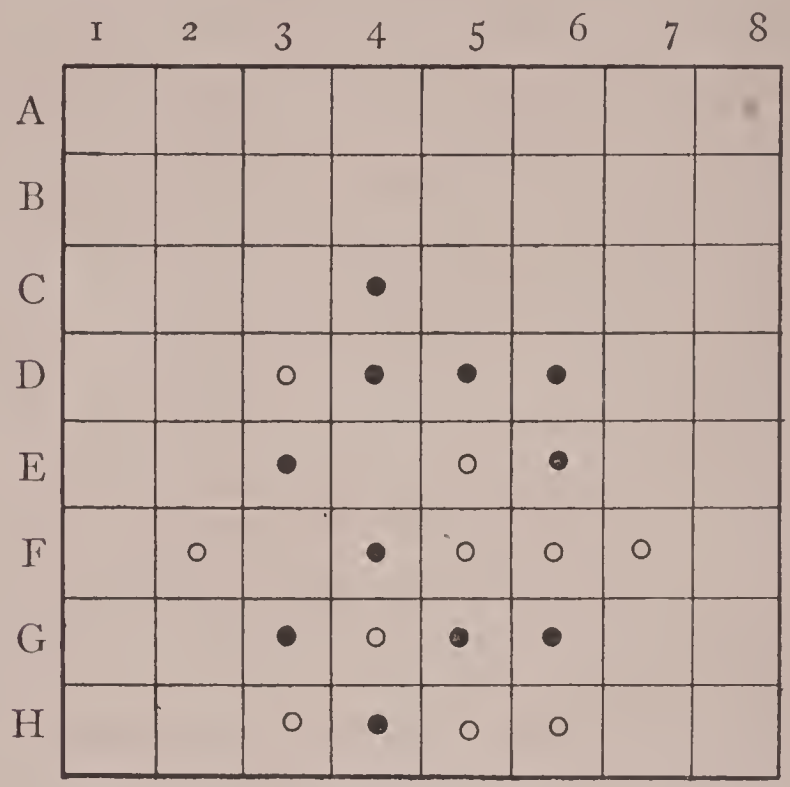


Fig. 1.

| Move. | Black. | White. |
|---|---|---|
| 1 | F4 | F5 |
| 2 | G5 | G4 |
| 3 | G3 | H5 |
| 4 | E3 | H6 |
| 5 | H4 | H3 |
| 6 | E6 | E5* |
| 7 | D4 | F2* |
| 8 | D5 | D3* |
| 9 | D6 | F6* |
| 10 | C4 | F7 |
| 11 | G6* | |

It will be noticed that Black from the 6th to 9th move is trying to entrap White, who sees through his game and defeats it. At 11th move Black has to defend himself.

* Means the move is forced.

## TACTICS OF THE GAME.

1. Suppose the game is commenced by the first player playing a counter on a square somewhere in the middle of the board, and his opponent placing his man on an adjoining square. The first player should now begin a row on a diagonal line contiguous to his first man, and in future placings he should continue this diagonal line as long as possible, and afterwards fill in the perpendicular and horizontal rows.

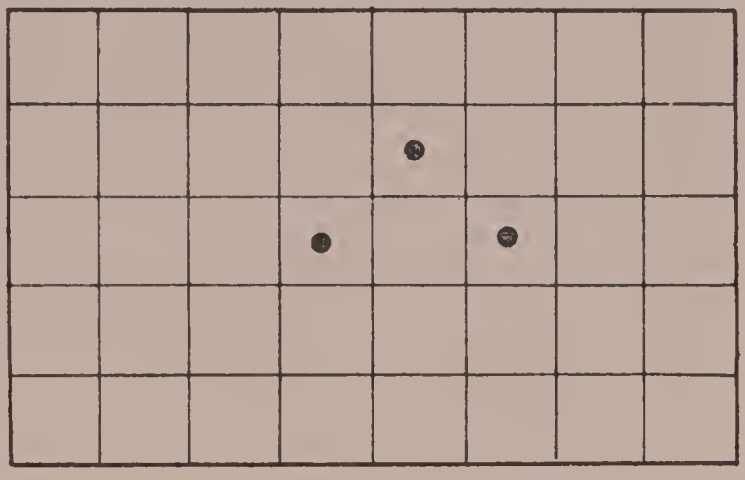

Fig. 2.

2. The above position gives Black a strong attack, and players should attempt to obtain this and other converging and intersecting lines with open ends, because they often lead to powerful, if not winning situations.

3. What a player should more particularly play for are lines of three men with an unoccupied square at either end. These, if not at once stopped by the adversary, become winning positions, as by the next move their possessor is able to make them into lines of four men with an unoccupied square at either end, and then it is quite evident he must win at his next move.

Thus, if Black obtain such a position as here shown, White must place a counter in square B

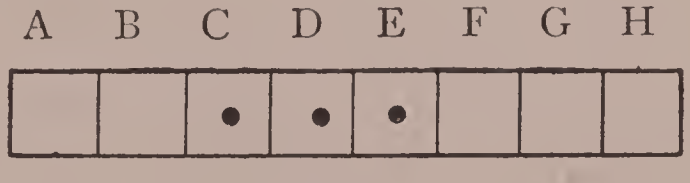


Fig. 3.

or F; if he refrain from doing so, Black will take the advantage of going to B or F, and win.

These positions are, however, very simple, and far too elementary to take in a person skilled in Go Bang.

4. The more intricate positions are two or more open lines of three men which converge or intersect. These are to be obtained more stealthily, and if the adversary's attention should be taken up with playing his own game, he may be taken in and defeated thereby.

We give below a few examples of how to obtain these positions, where they might easily be overlooked.

POSITION 1.

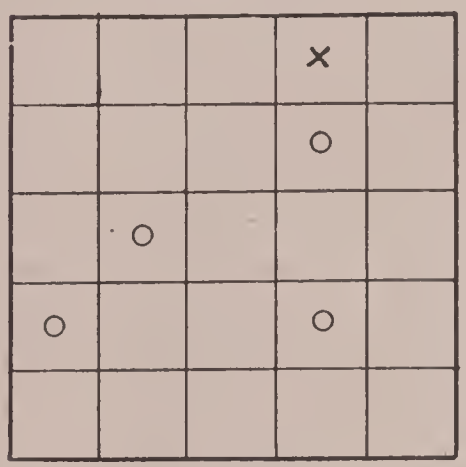

FIG. 4.

POSITION 2.

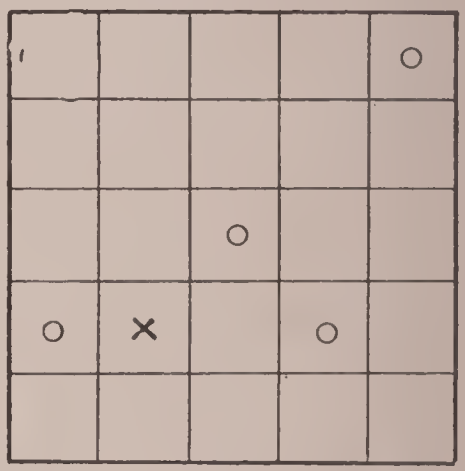

FIG. 5.

POSITION 3.

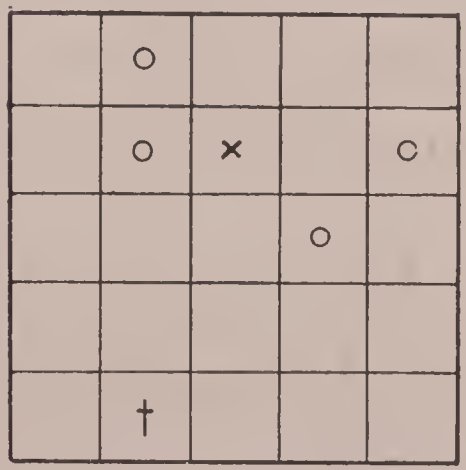

FIG. 6.

POSITION 4.

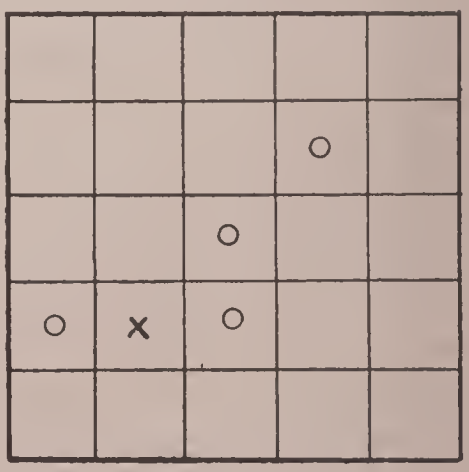

FIG. 7.

In all the above positions, Black should at once play into the square marked with a X, as if he allow White to do so he will lose.

Black should ask himself, in which square lies his danger. Whether it is the point of intersection or of convergence that he must guard against. For instance, in Position 3, it would be useless for Black to go to the square marked †, although it might appear to be the point of White's attack.

5. When a player obtains three men in a line, with an unoccupied square on either side, his opponent should be

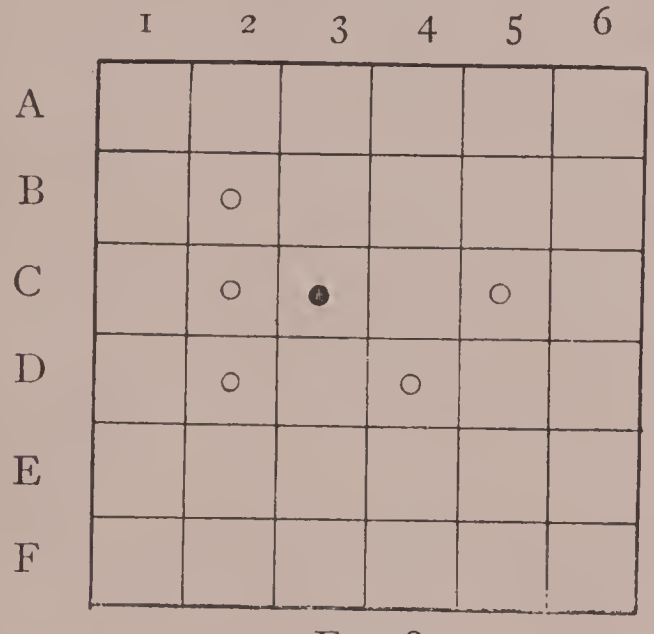


FIG. 8.

guided by the position of the board as to which end of the line he should play. It is sometimes of great consequence which end he chooses, as shown above in Fig. 8.

Suppose White obtains an open three, as in that diagram. Here if Black should play A2, he will lose, because White will at once secure F2, which will give him two positions, B2, C2, D2, and F2, and C5, D4, and F2, both of which Black cannot defend.

Whereas if Black play E2, he will frustrate White's attack, at any rate for a time.

6. Half open fours, *i.e.*, four men in a line closed at one end, are often very effective, especially if two of them can be obtained on intersecting or converging lines; or a half open four may be used with an open three. We give a few examples showing how to obtain such positions.

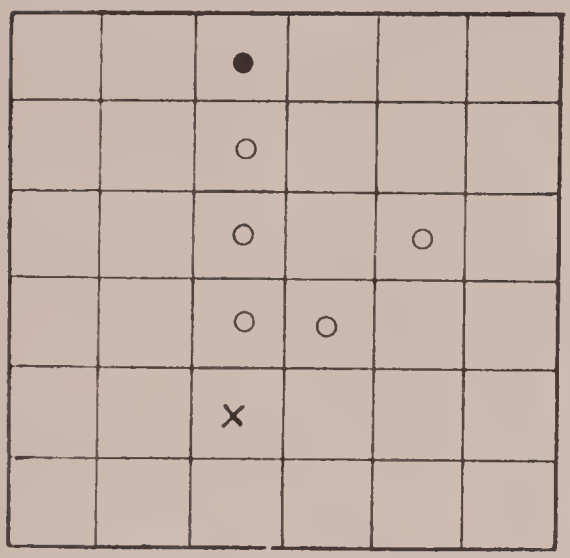

FIG. 9.

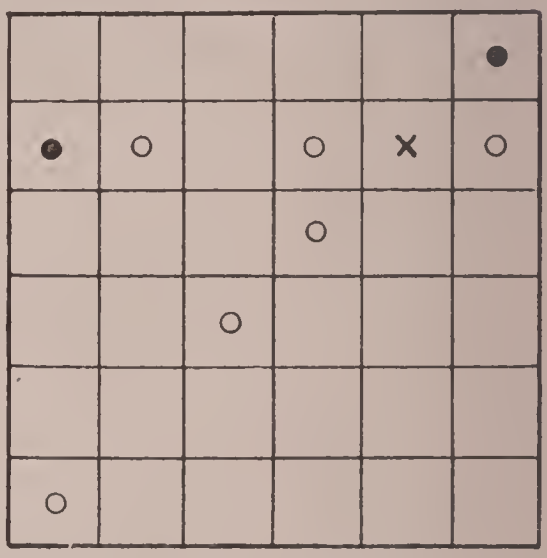

FIG. 10.

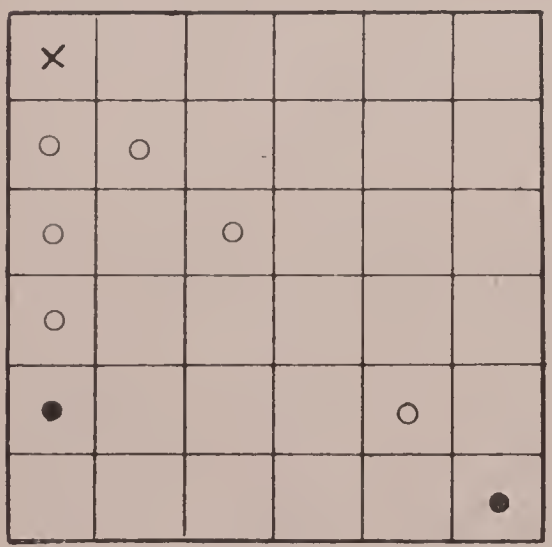

FIG. 11.

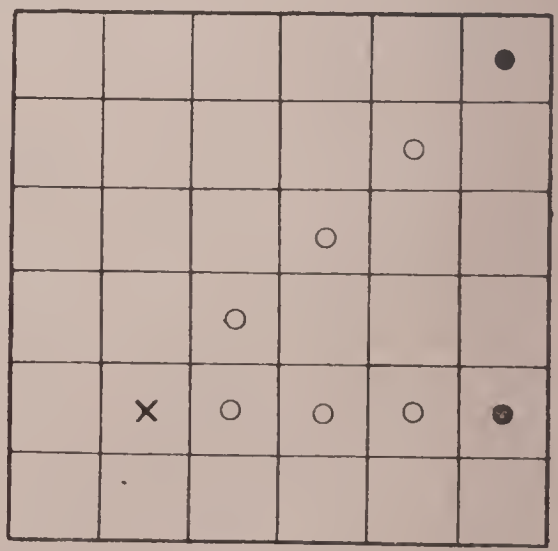

FIG. 12.

When the game is far advanced and a great many men are on the board, it frequently happens that it is won by an oversight, as it is exceedingly difficult for a player to keep his eye on every point of the board. The game also may be lost by a player who is intently pursuing his own game, as in such a case he is exceedingly apt to overlook some subtle attack on the part of his opponent.

It occasionally happens that a counter attack is developed

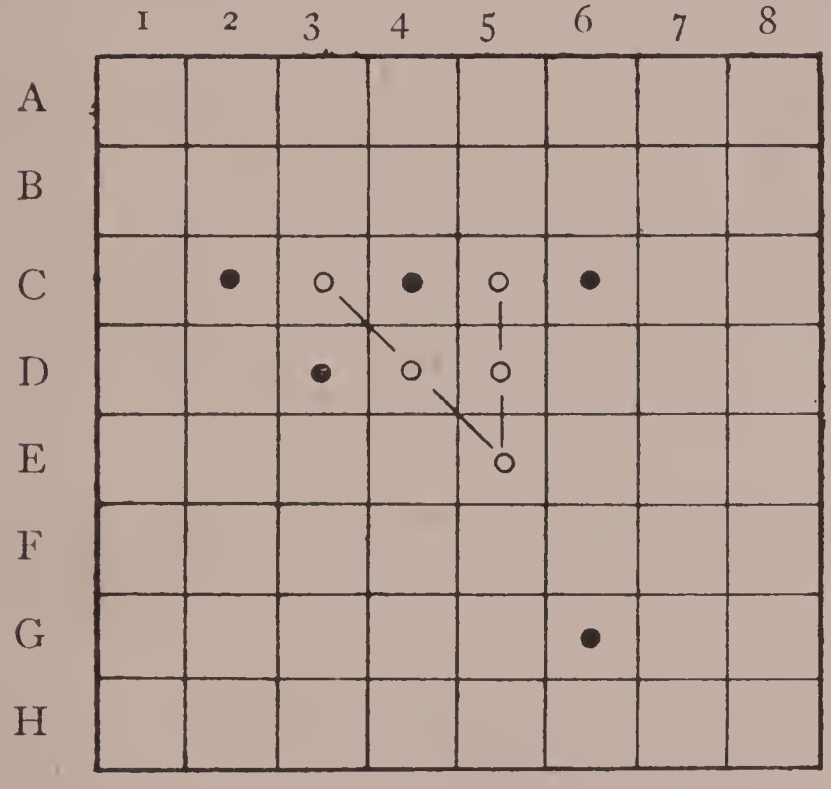


FIG. 13.

by a player who is apparently playing forced moves; this is exceedingly dangerous, and it is as well, therefore, for the attacker to examine carefully the defender's position ere he proceeds with his aggressive tactics.

A threatened *coup* may be sometimes defeated by a counter attack (See Fig. 13).

Suppose White should obtain two open threes on lines that intersect, this would mean the loss of the game to

Black if he be unable to gain a move. In this case Black is able to do so by placing a counter at F5, which forces White to go to E4; then Black is enabled to stop the other open three by going to F6 or B2, as he chooses.

This game may be played by three or four persons, who should each have counters of different colours; but it is essentially a game for two, and if four persons wish to play, a partner game is to be recommended.

### *THE ENGLISH GAME.*

The English version of Go Bang will be found very simple in principle, but will in practice call forth considerable skill and ingenuity. It is far inferior in many respects to the Japanese version, yet it has this advantage, that the materials requisite for the game are far more readily procurable in any ordinary household than the somewhat elaborate board and numerous pieces of the Japanese version.

This game is played by two persons on an ordinary chess or draught board, each player taking a certain number of counters (generally fixed at twelve or fifteen) of two distinctive colours.

The lead having been determined in the usual way, the leader commences by playing one of his men on any square of the board, and his adversary continues by placing one of his men on any unoccupied square, and then each player alternately places one of his own men on any vacant square of the board he may choose, until both players have placed all their pieces. If during the placing of the pieces either player obtain a line of five men in a vertical, horizontal, or diagonal line, he calls "Go Bang" and wins the game.

If neither player succeed in winning the game in this first stage, and it is very unusual that the game is won

thus early if the players be at all equal, then each player alternately moves one of his men to an adjoining vacant square until one or other of them succeed in obtaining a winning position.

## Illustrative Game.

In the first part of this game many of the tactics are the same as in the Japanese version, such as intersecting and converging open threes ; but players are greatly hampered in attempting the more intricate positions by the small size of the board, and consequently between even players the real contest is generally left to the second stage of the game.

| Move. | Black. | White. |
|---|---|---|
| 1 | D5 | D4 |
| 2 | E4 | E5 |
| 3 | F3 | C6* |
| 4 | F5 | F6 |
| 5 | C3* | D3* |
| 6 | E6 | F4 |
| 7 | G4 | D7* |
| 8 | G2 | H1* |
| 9 | D6 | F7 |
| 10 | E2 | D1 |
| 11 | G7 | E3 |
| 12 | D2 | C5 |
| 13 | F3–F2 | D3–C2* |
| 14 | C3–D3 | D7–C7† |
| 15 | D6–D7 and wins. | |

The lead is not so valuable as in the Japanese game, because the last move in the first stage is often of extreme importance, and sometimes, unless the first player is very careful, it may be the means of giving the game to the second player.

Suppose the game stood, as in the diagram (Fig. 14, p. 72), at White's twelfth move he would play H8, and win next move by playing F7 to G7.

* This means that the move is forced.

† White moves D7 to C7, thinking thereby to obtain five men in a line at A7, B6, C5, D4, E3; but he forgets D7 guards Black line D7, E6, F5, G4, H3.

In the second stage no general rules of play can be given, but each player must select some position which he thinks easiest to gain, and then strain every nerve to obtain it; the usual stratagem resorted to is to draw off an adversary's piece which is likely to prove troublesome by some feigned attack in another part of the board; or a player should try to gain two strong positions, both of which the adversary imagines he guards with a single piece.

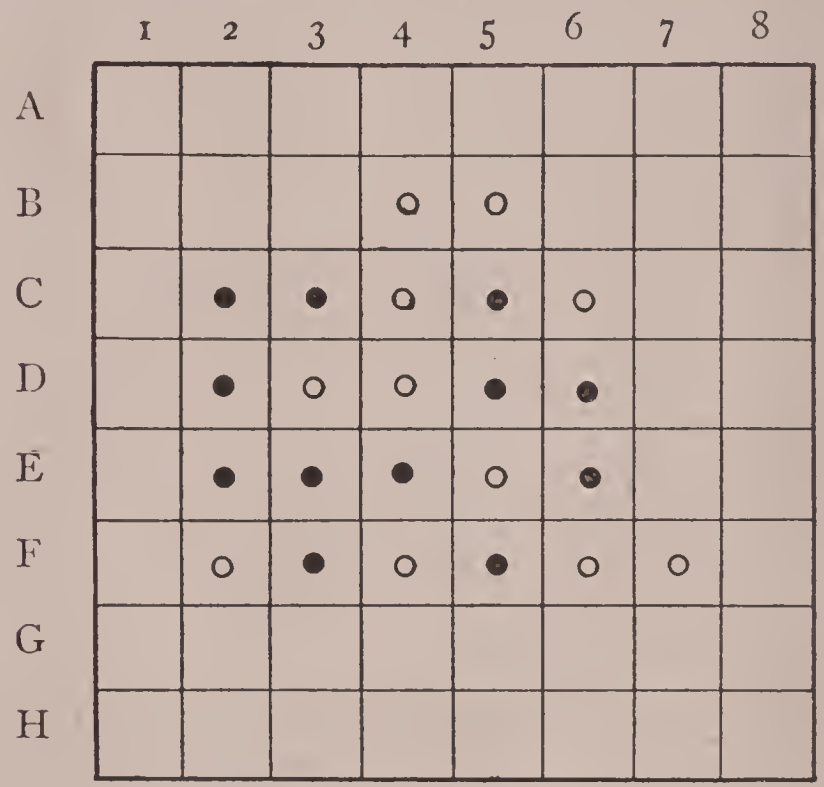


FIG. 14.

A player is often handicapped in the second stage by the bad placing of his men in the first stage. It is impossible for us to give definite instructions as to how a player should place his men, as the exigencies of the game will often oblige him to take up a disadvantageous position in order to defend himself from defeat.

Experience obtained by practice will prove by far the best guide to players on this point.

0.50 – 0.10